

GREEK LYRIC
POETS

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GREEK LYRIC POETS

SELECTED AND TRANSLATED BY

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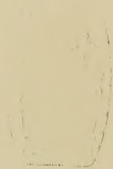
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INTRODUCTION

THE text made use of in this selection from the Lyric poets of Greece is that of Bergk in the fourth edition of his *Poetae Lyrici Graeci*. The very few instances in which that text has been departed from, either by the adoption of one of Bergk's own conjectures, or of one of the well-known readings of other scholars, have been indicated in a foot-note. I have also followed Bergk in the order of the fragments. The figures within brackets represent the numbering in his edition.

Except in the case of Archilochus and Tyrtaeus the selections have been made from Bergk's third volume. Archilochus and Tyrtaeus are placed in his second volume, the former amongst the iambic poets, the latter amongst the elegiac. But Archilochus ranks so naturally with lyric writers that I have followed the example of Mr. Farnell in his *Greek Lyric Poetry* in includ-

ing extracts from the lyric portion of his work, and also in introducing the two remaining lyric fragments of Tyrtaeus. The iambic verse of Archilochus I have, for the sake of uniformity, not taken into account, but it did not seem worth while to also exclude two or three isolated iambic fragments from other poets.

No elegiac passages have been inserted. The greater number of those contained in the third volume of Bergk are either epigrams or epitaphs, and therefore alien to the nature of the lyric, and the elegiac metre is in itself of so marked a type, and has such widely different associations and effects from those of the lyric, that their introduction would have been doubly incongruous. The Anacreontea have also been omitted. They are of quite late date, and, though by no means devoid of merit, their fluent completeness would have tended to outweigh the much higher poetical excellence of the genuine fragments of Anacreon.

In making this selection I have endeavoured to include nothing that did not possess at least some claim to notice. The contents of the book

will be found to deal with most of the chief subjects of human interest,—life, death, fate, religion, national glory, war, politics, love and feasting, the sports of the athlete, and the poet's art. Old-world ritual and invocations, and the games and songs of children are also represented. A curious instance of literary jealousy is exhibited in the feud amongst the dithyrambic poets between the advocates respectively of the flute and the lyre.

I should like to express my obligations to Mr. Farnell's commentary and introductions; all must feel how great a loss to classical studies has been involved in his premature death. Mr. Wharton's book on Sappho I read with much pleasure when it first came out, but have purposely consulted very little in connection with the present translation.

F. BROOKS.

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GREEK LYRIC POETS

I

A

TYRTAEUS

This poet was an Ionian, perhaps an Athenian, who settled in Sparta. He was contemporary with the second Messenian war (685-668 B.C.), and the victory obtained in that war by the Spartans was due in great measure to his stirring war-songs. His work is in the elegiac metre, with the exception of the two following specimens of marching-songs.

The references for Tyrtaeus are to Bergk's second volume.

I

(15)

"Αγετ', ὦ Σπάρτας εὐάνδρου
 κοῦροι πατέρων πολιατᾶν,
 λαιῶ μὲν ἵτυν προβάλεσθε,
 δόρυ δεξιτερᾶ δ' εὐτόλμως,¹
 μὴ φειδόμενοι τᾶς ζωᾶς·
 οὐ γὰρ πάτριον τῇ Σπάρτᾳ.

March, ye sons of sires who are citizens of Sparta rich in heroes, with the left hand bring forward the shield, and with the right the spear, with a good heart, sparing not your lives, for that is not the ancient way of Sparta.

II

(16)

"Αγετ', ὦ Σπάρτας ἔνοπλοι κοῦροι, ποτὶ τὰν Ἀρεος
 κίνασιν.

Forward, O arm-bearing sons of Sparta, in the war-god's measure.

¹ Bergk's proposed restoration of the line. He prints δόρυ δ' εὐτόλμως [βάλλετε].

ARCHILOCHUS

Archilochus was an Ionian of the island of Paros, and led the wandering life of a fighting adventurer. His *floruit* may be placed between 710-670 B.C. The best-known incident in his private career was the refusal of his fellow-townsmen Lycambes to allow him to proceed to marriage with his daughter Neobule, to whom he was already betrothed. The fierce invectives of the poet in iambic verse were said to have driven Lycambes and his daughters to suicide.

The references are to Bergk's second volume.

I

(51)

Ἦα Πάρον καὶ σῦκα κείνα καὶ θαλάσσιον βίον.

Let Paros go with its figs and its sea fare.

II

(54)

Γλαῦκ', ὄρα, βαθὺς γὰρ ἤδη κύμασιν ταρασσεται
πόντος, ἀμφὶ δ' ἄκρα Γυρέων ὀρθὸν ἴσταται νέφος;
σῆμα χειμῶνος· κιχάνει δ' ἐξ ἀελπίτης φόβος.

Take heed, Glaucus, for now the deep sea is
stirred with waves, and round the tops of the
Gyrae a cloud stands sheer, a sign of storm, and
terror is at hand unlooked for.

III

(55)

Καὶ νέους θάρσυνε· νίκης δ' ἐν θεοῖσι πείρατα.

And hearten the young warriors, but the issues
of victory are with the gods.

IV

(56)

Τοῖς θεοῖς τίθει τὰ πάντα· πολλάκις μὲν ἐκ κακῶν
ἄνδρας ὀρθοῦσιν μελαίνῃ κειμένους ἐπὶ χθονί,
πολλάκις δ' ἀνατρέπουσι καὶ μάλ' εὖ βεβηκότας

ὑπτίους κλίνουσ'· ἔπειτα πολλὰ γίγνεται κακά,
καὶ βίου χρήμη πλανᾶται καὶ νόου παρήγορος.

To the gods assign all things. Often they raise upright from misfortunes men prone upon the dark earth, and often they overturn and lay them low when they have planted themselves right firmly. Then many evils come, and the man wanders in need of sustenance, with mind distraught.

V

(58)

Οὐ φιλέω μέγαν στρατηγὸν οὐδὲ διαπεπλιγμένον,
οὐδὲ βοστρύχοισι γαῦρον οὐδ' ὑπεξυρημένον,
ἀλλὰ μοι σμικρὸς τις εἴη καὶ περὶ κνήμας ἰδεῖν
ροϊκός, ἀσφαλὲως βεβηκὼς ποσσὶ, καρδίης πλέος.

I like not a leader big and straddling, proud of his curls and shaven; but let me have one who is little, showing legs that bend inward, standing firm upon his feet, full of courage.

VI

(59)

Quoted by Plutarch in reference to the numbers who claimed a share in the murder of the emperor Galba.

Ἑπτὰ γὰρ νεκρῶν πεσόντων, οὓς ἐμάρψαμεν ποσσίν,
χίλιοι φονῆες ἐσμέν.

For though but seven, whom we overtook, fell in death, we the slayers are a thousand.

VII

(63)

Οὐ τις αἰδοῖος μετ' ἀστῶν κἀναρίθμιος θανῶν
γίγνεται· χάριν δὲ μᾶλλον τοῦ ζοοῦ διώκομεν.

No one when he has died is held in honour and esteem among the citizens, but we turn rather after the excellence of the living man.

VIII

(64)

Οὐ γὰρ ἐσθλὰ κατθανοῦσι κερτομέειν ἐπ' ἀνδράσιν.

For it is not noble to make mock of the dead.

IX

(65)

Ἐν δ' ἐπίσταμαι μέγα,
τὸν κακῶς με δρῶντα δεινοῖς ἀνταμείβεσθαι κακοῖς.

One great thing I know, to requite with stern evils him who does evilly to me.

X

(66)

Θυμέ, θύμ' ἀμηχάνοισι κήδεσιν κυκώμενε,
ἄνεχε,¹ δυσμενῶν δ' ἀλέξεν προσβαλὼν ἐναντίον
στέρνον, ἐν δοκοῖσιν ἐχθρῶν πλησίον κατασταθεῖς
ἀσφαλέως· καὶ μήτε νικῶν ἀμφάδην ἀγάλλεο,

¹ Bergk retains the corrupt ἐνάδευ.

μήτε νικηθεὶς ἐν οἴκῳ καταπεσὼν ὁδύρεο,
 ἀλλὰ χαρτοῖσιν τε χαῖρε καὶ κακοῖσιν ἀσχάλα
 μὴ λίσιν. γίγνωσκε δ' οἷος ῥυσμὸς ἀνθρώπους ἔχει.

Endure, endure, my soul, disquieted by griefs
 beyond remedy, and, setting thy breast against
 the foe, hold thy ground, taking thy stand firm
 and close amid the spears of the enemy. If thou
 conquerest, exult not openly; if thou art con-
 quered, lie not down in thy house and mourn.
 But rejoice in that which is meet for rejoicing,
 and grieve not over much at calamities, but learn
 what condition prevails among men.

XI

(69)

Νῦν δὲ Λεώφιλος μὲν ἄρχει, Λεώφιλος δ' ἐπικρατεῖ,
 Λεωφίλῳ δὲ πάντα κεῖται, Λεώφιλος δ' ἀκουέτω.

Now Leóphilus rules, and Leóphilus is master,
 and upon Leóphilus all things depend,—yet let
 Leophilus give ear.

XII

(70)

Τοῖος ἀνθρώποισι θυμός, Γλαῦκε, Λεπτίνεω παῖ,
 γίγνεται θνητοῖς, ὁκοίην Ζεὺς ἐπ' ἡμέρην ἄγῃ,
 καὶ φρονεῦσι τοῦτ', ὁκοίοις ἐγκυρέωσιν ἔργμασιν.

Such, O Glaucus, son of Leptines, as the day
 which Zeus brings upon them does the spirit of
 mortal men become, and such are their thoughts
 as the deeds upon which they light.

XIII

(71)

Εἰ γὰρ ὥς ἐμοὶ γένοιτο χεῖρα Νεοβούλης θιγεῖν.

O that it might be mine to touch the hand of Neobule.

XIV

(73)

Ἦμβλακον, καὶ πού τιν' ἄλλον ἢδ' ἄτη κιχήσατο.

I sinned, and perchance this madness has overtaken another.

XV

(74)

An Eclipse.

Χρημάτων ἄελπτον οὐδέν ἐστιν οὐδ' ἀπώμοτον,
οὐδὲ θαυμάσιον, ἐπειδὴ Ζεὺς πατὴρ Ὀλυμπίων
ἐκ μεσημβρίας ἔθηκε νύκτ' ἀποκρύψας φάος
ἡλίου λάμποντος· λυγρὸν δ' ἦλθ' ἐπ' ἀνθρώπους
δέος.

ἐκ δὲ τοῦ καὶ πιστὰ πάντα καπῖελπτα γίγνεται
ἀνδράσιν· μηδεὶς ἔθ' ὑμῶν εἰσορῶν θαυμαζέτω,
μηδ' ὅταν δελφῖσι θῆρες ἀνταμείψωνται νομόν
ἐνάλιον καὶ σφιν θαλάσσης ἡχέεντα κύματα
φίλτερ' ἡπείρου γένηται, τοῖσι δ' ὑλῆειν¹ ὄρος.

Nothing is to be unlooked for by men, nothing gainsaid upon oath, nothing is marvellous, seeing

¹ Bergk's conjecture for ἡδὺ ἦν which he retains in his text.

that Zeus, father of the Olympians, has brought about night from noon-day, hiding the light of the shining sun, and grievous fear came upon men. From that time all things may be believed and expected by man. Let none of you any more wonder at what he sees, not even when the wild beasts take in exchange from the dolphins the pasture of the sea, and the sounding waves of the deep become dearer to them than the land, and the wooded mountain more dear to the dolphins.

XVI

(75)

Κλῦθ' ἄναξ Ἥφαιστε καί μοι σύμμαχος γοννουμένῳ
ἴλαος γενοῦ, χαρίζεαι δ' οἰάπερ χαρίζεαι.

Listen, king Hephaestus, and give favouring aid to my prayer, and be gracious with thy wonted grace.

XVII

(77)

Ὡς Διωνύσοι' ἀνακτος καλὸν ἐξάρξαι μέλος
οἶδα διθύραμβον, οἶνω συγκεραυνωθεὶς φρένας.

For I know how to start the dithyramb, the goodly strain of sovereign Dionysus, my soul thunder-smitten with wine.

XVIII

(78)

Πολλὸν δὲ πίνων καὶ χαλίκρητον μέθυ,
 οὔτε τίμον εἰσενεγκών . . .
 οὔδὲ μὴν κληθεὶς (ὑφ' ἡμῶν) ἦλθες, οἷα δὲ φίλος·
 ἀλλὰ σ' (ῆ) γαστήρ νόον τε καὶ φρένας παρήγαγεν
 εἰς ἀναιδείην.

But you came drinking much unmixed wine,
 not paying your share, nor invited by us as a
 friend; but the greed of your belly turned your
 mind and heart to shamelessness.

XIX

(79)

Ἐρασμονίδη Χαρίλαε, χρῆμά τοι γελοῖον
 ἐρέω, πολὺν φίλταθ' ἐταίρων, τέρψεται δ' ἀκούων.

Charilaus, son of Erasmon, dearest by far of
 my companions, a mirthful matter will I relate
 to thee, and thou wilt rejoice hearing it.

XX

(84)

Δύστηνος ἔγκειμαι πόθῳ
 ἄψυχος, χαλεπῇσι θεῶν ὀδύνησιν ἔκῃτι
 πεπαρμένος δι' ὀστέων.

Hapless I am wrapped in desire, life-bereft,
 pierced through the marrow with cruel pangs by
 the will of the gods.

XXI

(85)

Ἀλλά μ' ὁ λυσιμελής, ὦ ταῖρε, δάμναται πόθος.

But desire, that makes loose the limbs, overcomes me, O friend.

XXII

(86)

This and the two following fragments refer to the fable of the eagle making an alliance with a fox, and then devouring its cubs. Fragment XXIII. is the defiance of the eagle after committing the deed, fragment XXIV. the appeal for justice of the fox. The implied reference is to the treachery of Lycambes.

Αἰνός τις ἀνθρώπων ὄδε,
ὥς ἄρ' ἀλώπηξ καίετοδς ξυνωνίην
ἔμιξαν.

[This tale there is among men, that a fox and eagle made once upon a time a league together.

XXIII

(87)

Ὅρᾳς ἔν' ἔστ' ἐκείνος ὑψηλὸς πάγος,
τρηχὺς τε καὶ παλίγκοτος,
ἐν τῷ κάθημαι σὴν ἐλαφρίζων μάχην.

Thou seest where is yonder lofty crag, rough and frowning, on which I sit making light of thy warfare.

XXIV

(88)

ὦ Ζεῦ, πάτερ Ζεῦ, σὸν μὲν οὐράνου κράτος,
 σὺ δ' ἔργ' ἐπ' ἀνθρώπων ὄραῖς
 λεωργὰ καὶ θεμιστά, σοὶ δὲ θηρίων
 ὕβρις τε καὶ δίκη μέλει.

Zeus, father Zeus, thine is the lordship of
 heaven, and thou beholdest among men deeds
 heinous and righteous, and to thee the wrong-
 doing of beasts and its punishment is a care.

XXV

(93)

Τῇ μὲν ὕδωρ ἐφόρει
 δολοφρονέουσα χειρί, τῇτέρῃ δὲ πῦρ.

With crafty intent she was bearing in the one
 hand water, and in the other fire.

XXVI

(94)

Πάτερ Λυκάμβα, ποῖον ἐφράσω τόδε ;
 τίς σὰς παρήειρε φρένας ;
 ἦς τὸ πρὶν ἠρήρησθα· νῦν δὲ δὴ πολὺς
 ἀστοῖσι φαίνεαι γέλως.

Father Lycambes, what thing is this thou hast
 devised? Who has made thy mind distraught?
 Once thou wast steadfast therein, but now thou

art a great laughing-stock in the eyes of the people.

XXVII

(96)

Addressed to Lycambes.

Ὅρκον δ' ἐνοσφίσθης μέγαν
ἄλας τε καὶ τράπεζαν.

But thou wast false to a great oath, and to the salt and table of hospitality.

XXVIII

(100)

Οὐκέθ' ὁμῶς θάλλεις ἀπαλὸν χροῶ· κάρφεται γὰρ
ἤδη.

No longer has thy tender flesh the same bloom,
for now it becomes withered.

XXIX

(103)

Τοῖος γὰρ φιλότητος ἔρως ὑπὸ καρδίην ἐλυσθείς
πολλὴν κατ' ἀχλὺν ὀμμάτων ἔχευεν,
κλέψας ἐκ στηθέων ἀταλὰς φρένας.

Such passion of love, winding beneath my
heart, shed thick mist over my eyes, stealing
the tender soul from my breast.

EUMELUS

EUMELUS was one of the ruling family of the Bacchiadae of Corinth, of quite early but uncertain date. The reference in the first line of his fragment is to the Messenian Zeus.

Τῷ γὰρ Ἰθωμάτῃ καταθύμιος ἔπλετο Μοῖσα
ἃ καθαράν (κίθαριν) καὶ ἐλεύθερα σάμβαλ' ἔχουσα.

For dear to the heart of the god of Ithome
was the Muse that has the simple lyre and the
sandals of freedom.

TERPANDER

A Lesbian by birth, Terpander became, like Tyrtaeus, resident at Sparta. He belongs in date to the earlier half of the seventh century B.C. His innovation in music is referred to in Frag. v.

I

(1)

Ζεῦ πάντων ἀρχά,
 πάντων ἀγητώρ,
 Ζεῦ, σοὶ σπένδω
 ταύταν ὕμνων ἀρχάν.

Zeus, the beginning of all things, the ruler of all things, Zeus, to thee I make libation of this beginning of song.

II

(2)

To Apollo

Ἄμφι μοι αὖτε ἄναχθ' ἑκαταβόλον
ἄειδέτω φρήν.

Let my spirit sing again of the far-darting
king.

III

(3)

Σπένδωμεν ταῖς Μνάμας
παισιν Μώσαις
καὶ τῷ Μωσάρχῳ
Λατοῦς νίει.

Let us pour to the Muses, daughters of
Memory, and to the lord of the Muses, the
son of Leto.

IV

(4)

To the Dioscuri

ᾠ Ζανὸς καὶ Λήδας κάλλιστοι σωτῆρες.

Children of Zeus and Leda, most glorious
saviours.

V

(5)

Σοὶ δ' ἡμεῖς τετράγηρυν ἀποστέρξαντες αἰοιδάν
ἑπτατόνῳ φόρμιγγι νέους κελαδήσομεν ὕμνους.

But we, rejecting the four-toned strain, will
chant new hymns to thee upon a lyre of seven
strings.

VI

(6)

[*Sparta*

Ἐνθ' αἰχμὰ τε νέων θάλλει καὶ μῶσα λίγεια
καὶ δίκαια εὐρυάγνια, καλῶν ἐπιτάρροθος ἔργων.

[There the spear of the warrior has power, and
the clear-voiced muse, and justice seated in the
broad streets, the upholder of righteous deeds.

ALCMAN

Alcman was a native of Sardis who became an adopted citizen of Sparta. His life extends over the greater part of the seventh century B.C. His fragments indicate a freedom and luxury of living unlike the narrower Spartan system of historical times.

I

(1)

Μῶσ' ἄγε, Μῶσα λίγεια πολυμμελὲς
αἰενάοιδε μέλος
νεοχμὸν ἄρχε παρσένοισι αἰείδεν.

Muse of the clear voice, ever singing, come, begin a new strain of many notes for the maidens to sing.

II

(6)

A Wave

Χερσόνδε κωφὸν ἐν φύκεσσι πιτνεῖ.

Noiseless it falls to the land amongst the seaweed.

III

(7)

‘Α Μῶσα κέκλαγ’, ἃ λίγεια Σειρήν.

The Muse rings forth, the clear-voiced Siren.

IV

(16)

To Hera

Καὶ τὴν εὐχομαι φέροισα
τόνδ’ ἐλιχρύσω πυλεῶνα
κῆρατῶ κυπαίρω.

And to thee I make my prayer, bringing this
wreath of marigold and goodly sweet gale.

V

(21)

To Aphrodite

Κύπρον ἱμερτὰν λιποῖσα καὶ Πάφον περιρρύταν.

Leaving fair Cyprus and sea-girt Paphos.

VI

(22)

Φοίναϊς δὲ καὶ ἐν θιάσοισιν
ἀνδρείων παρὰ δαιτυμόνεσσιν
πρέπει παιᾶνα κατάρχειν.

Fitting it is at the banquets and revels of
messmates to raise the pæan among the feasters.

VII

(23)

The following are fragments of a Parthenion, or processional hymn of maidens, perhaps, if Bergk's conjecture *Ὀρθία* towards the end of the second stanza be right, in honour of Artemis, *Orthia* being a Spartan epithet of Artemis. Only the more intelligible parts have been here printed. The first words in the text refer to the slaughter of Hippocoon and his sons by the Dioscuri, the poet having taken this as an example of divine vengeance. From that subject he digresses to the praises of Agido, one of the members of his chorus; but the rival charms of Agesichora, the leader of the chorus, distract him. The appeal to the latter to remain seems to indicate that she was on the point of retiring, abashed by the poet's compliments.

. . . ἄλαστα δὲ
ἔργα πάσον κακὰ μησαμένοι.

ἔστι τις σιῶν τίσις,
ὁ δ' (ὄλβι)ος, ὅστις εὐφρων
ἀμέραν (δι)απλέκει
ἄκλαυστος.¹ ἐγὼν δ' αἰίδω
Ἀγιδῶς τὸ φῶς· ὀρῶ'
ῥ' ᾧτ' ἄλιος, ὄνπερ ἄμιν
Ἀγιδῶ μαρτύρεται
φαίνεν· ἐμὲ δ' οὐτ' ἐπαινέν
οὔτε μωμῆσθαι νιν ἅ κλεννὰ χοραγὸς

¹ Bergk . . . κ . . . os.

οὐδὲ λῶσ' ἐῆ· δοκέει γὰρ ἤμεν αὐτα
 ἐμπρεπῆς τῶς, ὥπερ αἴ τις
 ἐν βοτοῖς στάσειεν ἵππον
 παγὸν ἀεθλοφόρον καναχάποδα,
 νῶμ'¹ ὑποπετριδίῳ ὀνείρων.

ἦ οὐχ ὀρῆς; ὁ μὲν κέλῃς
 Ἐνετικός, ἃ δὲ χαίτα
 τᾶς ἐμᾶς ἀνεψιᾶς
 Ἀγησιχόρας ἐπανθεῖ
 χρυσὸς ὥς ἀκήρατος,
 τό τ' ἀργύριον πρόσωπον
 διαφάδαν — τί τοι λέγω; —
 Ἀγησιχόρα, μὲν' αὐτα. —
 ἃ δὲ δευτέρα πεδ' Ἀγιδῶν τὸ εἶδος
 ἵππος εἰβήνῃ Κολαξαῖος δραμεῖται.
 ταὶ πελειάδες γὰρ ἀμίν
 Ὀρθία φάρος φεροίσαις
 νύκτα δι' ἀμβροσίαν ἄτε σήριον
 ἄστρον ἀνειρομέναι μάχονται.

Οὔτε γάρ τι πορφύρας
 τόσσος κόρος, ὥστ' ἀμύναι,
 οὔτε ποικίλος δράκων
 παγχρύσιος, οὐδὲ μίτρα
 Λυδία νεανίδων

. . . ἄγαλμα,
 οὐδὲ ταὶ Ναννῶς κόμαι,
 ἀλλ' οὐδ' Ἐράτα σιειδής,

¹ νῶμα = νόημα, Bergk's conjecture. In his text he leaves a lacuna.

οὐδὲ Συλακίς τε καὶ Κλεησισηήρα,
οὐδ' ἐς Αἰνησιμβρότας ἐνθοῖσα, φασεῖς·
'Ασταφίς τέ μοι γένοιτο
καὶ ποτηνέποι Φιλύλλα,
Δαμαγόρα τ' ἔρατά τε Ἴανθεμῖς,
ἀλλ' Ἀγησιχόρα με τηρεῖ.

But for the shameful deeds they had devised they suffered an evil fate. There is a vengeance exacted by the gods, and he is blest whoso brings the day to a close in gladness, without tears. For me I sing the radiance of Agido; like the sun she speeds, and bears witness to us that he is shining. But the fair leader of the chorus, though she were willing, suffers me not either to praise or to blame Agido; for it is she, she that shows herself conspicuous, as though one should place among herds of cattle a sturdy prize-winning horse, with ringing hoofs, such as is imaged in winged dreams.

See you not? 'Tis a steed of Enetian race, and the locks of my kinswoman Agesichora are bright as pure gold, and her face of silver sheen is manifestly—what should I liken it to?—Nay, keep thy place, Agesichora.—But next in beauty to Agido she will run with her like a horse of Kolaxis with the hound; for these doves vie one with another, rising before us through the divine night like the star of Sirius, as we bear the robe to Artemis.

Here is no such wealth of purple as to give a

change of raiment, nor cunningly-wrought, snake-shaped bracelet all of gold, nor Lydian snood, the ornament of maidens, nor is Nanno of the braided tresses with us, nor yet goddess-like Erate, nor Sylacis and Cleesisera; nor will you go to the house of Aenesimbrotā and say, 'O that Astaphis were my companion, and that Philylla held speech with me, and Damagora, and fair Ianthemis'; not these, but Agesichora protects me.

VIII

(24)

Alcman Described

Οὐκ εἷς ἀνὴρ ἄγροικος οὐδέ
 σκαιὸς οὐδὲ παρὰ σοφοῖσιν
 οὐδὲ Θεσσαλὸς γένος
 οὐδ' Ἐρυσιχαῖος οὐδὲ ποιμήν,
 ἀλλὰ Σαρδίῳ ἀπ' ἀκρᾶν.

Thou art not a man clownish, nor dull-witted, not even in the eyes of the wise, nor a Thessalian in race, nor from Erysiche, nor a shepherd, but from lofty Sardis.

IX

(24)

Ἔπη τάδε καὶ μέλος Ἀλκμάν
 εἶρε, γεγλωσσαμένον
 κακκαβίδων στόμα συνθέμενος.

These words and strains Alcman found by heeding the note-giving mouth of the partridge.

X

(26)

Οὐ μ' ἔτι, παρθενικαὶ μελιγάρυες ἡμερόφωνοι,
 γυῖα φέρειν δύναται· βάλε δὴ βάλε κηρύλος εἶην,
 ὅς τ' ἐπὶ κύματος ἄνθος ἄμ' ἀλκυόνεσσι ποτῆται
 νηλεγὲς ἦτορ ἔχων, ἀλιπόρφυρος εἶαρος ὄρνις.

No longer, O soft-voiced, sweetly-speaking
 maidens, can my limbs bear me. Would, ah!
 would that I were the halcyon that flies with
 its mates¹ over the surface of the wave, keeping
 an untroubled heart, the sea-blue bird of spring.

XI

(28)

Δύσαν δ' ἄπρακτα νεάνιδες, ὥστ'
 ὄρνεις ἰέρακος ὑπερπταμένῳ.

[And the maidens sank helpless, like birds
 when a kite flies overhead.]

XII

(33)

Καί ποκά τοι δώσω τρίποδος κύτος,
 ᾧ κ' ἐνὶ . . . ἀγείραις·
 ἀλλ' ἔτι νῦν γ' ἄπυρος, τάχα δὲ πλέος
 ἔτνεος, οἷον ὁ παμφάγος Ἀλκμάν
 ἤρ' αὖθις χλιερὸν πεδὰ τὰς τροπὰς·

¹ The she-halcyons were believed to support the male, when it had become old, upon their wings.

οὔτι γὰρ ἡὔ τετυγμένον ἔσθαι,
ἀλλὰ τὰ κοινὰ γάρ, ὥσπερ ὁ δᾶμος,
ξατεύει.

And I will give you at some time a hollow cauldron in which to bring together . . . Now it is still untouched by fire, but soon it will be full of pea-soup, such as Alcman the all-devouring loves warm after mid-winter. For he eats nothing daintily prepared, but seeks after common things, like the people.

XIII

(34)

A Maenad

Πολλάκι δ' ἐν κορυφαῖς ὀρέων, ὅκα ^{εἰς}
θεοῖσιν ᾄδῃ πολύφαμος ἑορτά,
χρύσιον ἄγχος ἔχουσα μέγαν σκύφον,
οἷα τε ποιμένες ἄνδρες ἔχουσιν,
χερσὶ λεόντειον γάλα θήσας,
τυρὸν ἐτύρησας μέγαν ἄτρυφον ἀργιφόνταν.

And often on the heights of the mountains, when the many-voiced festal rites delight the gods, bearing a golden pail, a great bowl, such as shepherds have, thou didst press forth with thy hands the milk of a lioness, thou didst make a cheese huge, unbroken, shining white.

XIV

(35)

Sparta]

"Ερπει γὰρ ἄντα τῷ σιδάρῳ
τὸ καλῶς κιθαρίσδην.

For the skilful playing of the lyre has equal
rank with the sword.]

XV

(36)

"Ερος με δαῦτε Κύπριδος *Φέκατι*
γλυκὺς κατεΐβων καρδίαν *ἰαίνει*.

Again does Love, streaming sweetly down at
the bidding of the Cyprian goddess, make warm
my heart.

XVI

(37)

*Michel**A Poetess*

Τοῦτο *Φαδείαν* . . . Μωσᾶν ἔδειξεν
δῶρον μάκαιρα παρθένων
ἃ ξανθὰ Μεγαλοστράτα.

This gift of the sweet Muses golden-haired
Megalostrate, queen amongst maidens, has given
to our sight.

XVII

(38)

Ἀφροδίτα μὲν οὐκ ἔστι, μάργος δ' Ἔρως οἶα παῖς
 παῖσδει
 ἄκρ' ἐπ' ἄνθη καβαίνων, ἃ μὴ μοι θίγῃς, τῷ κυ-
 παιρίσκω.

Not here is Aphrodite, but mad love wantons
 like a boy, treading the topmost flowers of the
 sweet gale, which, prithee, touch not.

XVIII

(40)

Δύσπαρις, αἰνόπαρις, κακὸν Ἑλλάδι βωτιανείρα.

Paris of ill omen, fatal Paris, bane of hero-
 nurturing Hellas.

XIX

(42)

Τίς δ' ἄν, τίς πο^{κα} ρᾶ ἄλλω νόον ἀνδρὸς ἐνίσποι;

But who would ever easily declare the mind of
 another?

XX

(43)

Καὶ ποικίλον ἱκα, τὸν ἀμπέλων
 ὀφθαλμῶν ὀλετηῆρα.

And the spotted worm, destroyer of the vine-
 buds.

XXI

(45)

Μῶσ' ἄγε, Καλλιόπα, θύγατερ Διός,
 ἄρχ' ἐρατῶν ἐπέων, ἐπὶ δ' ἕμερον
 ὕμνῳ καὶ χαρίεντα τίθει χορόν.

Come, O Muse Calliope, daughter of Zeus,
 begin the goodly lay, and add desire to the song,
 and a fair band of dancers.

XXII

(47)

Εἰπατέ μοι τάδε, φύλα βροτήσια.

Tell me this, ye tribes of mortals.

XXIII

(48)

Οἷα Διὸς θυγάτηρ
 ἔρσα τρέφει καὶ Σελάνας [δίας].

Such things as the dew nourishes, daughter of
 the air and moon.

XXIV

(50)

Μέγα γείτονι γείτων.

Neighbour to neighbour is a great good.

XXV

(57)

Μηδέ μ' αείδην ἀπέρυκε.

And keep me not from singing.

XXVI

(58)

*Ῥιπᾶν ὄρος ἀνθέον ὕλα,
Νυκτὸς μελαίνας στέρνον.*The Rhipaeian heights clothed with forest, the
bosom of black Night.

XXVII

(60)

*Εὐδουσιν δ' ὀρέων κορυφαί τε καὶ φάραγγες,
πρώονές τε καὶ χαράδραι,
φύλλα θ' ἔρπετά θ' ὅσσα τρέφει μέλαινα γαῖα,
θῆρες τ' ὀρεσκῶοι καὶ γένος μελισσᾶν
καὶ κνώδαλ' ἐν βένθεσι πορφυρέας ἅλός·
εὐδουσιν δ' οἰωνῶν
φύλα τανυπτερύγων.*

The crests and hollows of the mountains are
asleep, and the headlands and ravines, and the
leaves, and all creeping things that the dark
earth nourishes, and the mountain-haunting
beasts, and the race of bees, and the creatures
in the depths of the dark-gleaming ocean; and
there is sleep among the tribes of broad-winged
birds.

XXVIII

(66)

Ὅσαι δὲ παῖδες ἁμέων
ἐντί, τὸν κιθαριστὰν αἰνέοντι.

All the girls in our band praise the poet
singing to his lyre.

XXIX

(67)

Οἶδα δ' ὀρνίχων νόμῳ
πάντων.

And I know the songs of all birds.

XXX

(76)

Ὡρας δ' ἔσθηκε τρεῖς, θέρος
καὶ χεῖμα κῶπώραν τρίταν,
καὶ τέτρατον τὸ Φῆρ, ὅκα
σάλλει μέν, ἐσθίεν δ' ἄδαν
οὐκ ἔστιν.

And he made three seasons, summer, winter,
and autumn the third, and spring for the fourth,
when the world is in bloom, and one cannot
satisfy desire in eating.

XXXI

(81)

Fate]

Λεπτὰ δ' ἄταρπος, νηλεὲς δ' ἀνάγκα.

Narrow is the path and pitiless the doom.]

XXXII

(87)

Tantalus

Ἄνῆρ δ' ἐν ἀρμένουσιν
 ἀλιτρὸς ἦστ' ἐπὶ θάκῳ κατὰ πέτρας
 ὄρέων μὲν οὐδέν, δοκέοντι δ' (εἰλικώς).

But he, the transgressor, sat upon a couch in the midst of good cheer, a stone overhanging him, seeing nought, but like to one who thinks he sees.

ARION

Arion, by birth a native of Lesbos, lived in Corinth under the protection of the tyrant Periander, who held power from 625-585 B.C. He was the first to organise the dithyramb, or choral hymn to Dionysus. His poetical fame is evidenced by the story of his preservation by the dolphins. The following poem, however, is generally considered from its diffuseness, and from other internal evidence, to be the work of some later poet of the dithyrambic school.

Ὕψιστε θεῶν,
 πόντιε χρυσοτρίαινα, Πόσειδον,
 γαίαοχ', ἐγκύμον' ἀν' ἄλμαν'
 βραγχίοις περὶ δὲ σὲ πλωτοί
 θῆρες χορεύουσι κύκλῳ,
 κούφοισι ποδῶν ῥίμμασιν
 ἐλάφρ' ἀναπαλλόμενοι, σιμοί,
 φριξαύχενες, ὠκύδρομοι σκύλακες, φιλόμουσοι
 δελφίνες, ἔναλα θρέμματα
 κουρᾶν Νηρεΐδων θεᾶν,
 ἄς ἐγείνατ' Ἀμφιτρίτα·
 οἳ μ' εἰς Πέλοπος γᾶν ἐπὶ Ταιναρίαν ἀκτάν
 ἐπορεύσατε πλαζόμενον Σικελῷ ἐνὶ πόντῳ,
 κυρτοῖσι νώτοις ὀχέοντες,
 ἄλοκα Νηρεΐας πλακός
 τέμνοντες, ἀστιβῇ πόρον, φῶτες δόλιοι
 ὥς μ' ἀφ' ἀλιπλόου γλαφυρᾶς νεώς
 εἰς οἶδμα πορφυροῦν λίμνας ἔριψαν.

Poseidon of the golden trident, lord of the sea,
 mightiest of gods, earth-encircling, dweller in
 the teeming brine, around thee fin-borne creatures
 gambol in a circle, the music-loving dolphins,
 leaping nimbly up with light-darting feet, snub-
 nosed and with bristling manes, whelps swift
 of speed, the sea-brood of the divine Nereid
 maids whom Amphitrite bore:—ye who, when
 treacherous men cast me from the hollow, sea-

voyaging ship into the dark billows of the deep,
brought me, adrift on the Sicilian waters, to the
land of Pelops and the headland of Taenarus,
carrying me on your curved backs, cleaving the
furrow of the ocean plain, a path untrodden.

SAPPHO

Sappho, the greatest woman-poet of antiquity, was born in Lesbos towards the end of the seventh century B.C. She was of aristocratic birth, and the centre of a highly cultivated circle of Lesbian ladies, some of whom stood to her in the relation of pupils. She married, and had one daughter. The story of her hopeless love for Phaon, and her suicide by leaping from the Leucadian rock, is probably a mere fable suggested by the passionate nature of her verse. The name of Phaon does not occur in her extant fragments.

I

(I)

Ποικιλόθρον' ἀθάνατ' Ἀφρόδιτα,
 παῖ Δίος, δολόπλοκε, λίσσομαί σε,
 μή μ' ἄσαισι μήτ' ὀνίαισι δάμνα,
 πότνια, θῦμον·
 ἀλλὰ τυῖδ' ἔλθ', αἴποτε κατέρωτα
 τᾶς ἑμας αὐδῶς αἰοῖσα πήλυι
 ἔκλυες, πάτρος δὲ δόμον λίποισα
 χρῦσιον ἦλθες
 ἄρμ' ὑπαζεύξαισα· κάλοι δέ σ' αἶγον
 ὤκεες στρουῦθοι περὶ γᾶς μελαίνας
 πύκνα δινεῦντες πτέρ' ἀπ' ὠράνῳ αἶθε-
 ρος διὰ μέσσω.
 αἰψα δ' ἐξίκοντο· τὸ δ', ὦ μάκαιρα,
 μειδιάσαισ' ἀθανάτῳ προσώπῳ,
 ἦρέ', ὅττι δηῦτε πέπονθα κῶττι
 δηῦτε κάλημι,
 κῶττι μοι μάλιστα θέλω γένεσθαι
 μαινόλα θύμῳ· τίνα δηῦτε Πείθω
 μαῖς ἄγην ἐς σὰν φιλότατα, τίς σ', ὦ
 Ψάπφ', ἀδικήει;
 καὶ γὰρ αἰ φεύγει, ταχέως διώξει,
 αἰ δὲ δῶρα μὴ δέκετ', ἀλλὰ δώσει,
 αἰ δὲ μὴ φίλει, ταχέως φιλήσει
 κῶνκ ἐθέλοισα.

ἔλθε μοι καὶ νῦν, χαλεπᾶν δὲ λύσον
 ἐκ μεριμνᾶν, ὅσσα δέ μοι τέλεσσαι
 θῦμος ἰμέρρει, τέλεσον· σὺ δ' αὖτα
 σύμμαχος ἔσσο.

Deathless Aphrodite of fair carven throne,
 guile-weaving daughter of Zeus, I entreat thee,
 oppress not my heart, O mistress, with grief and
 torments. But come hither, if ever even at any
 other time, hearing my voice afar off, thou didst
 give ear, and didst come, leaving thy father's
 golden house, having yoked thy chariot. And
 swiftly above the dark earth the beauteous
 sparrows, fluttering their feathered wings, bore
 thee from the sky through mid-air, and quickly
 they reached their goal. And thou, O goddess,
 smiling with immortal face, didst ask what has
 again befallen me, and why I again call, and
 what in my frenzied heart I most wish to come
 to pass. 'Whom art thou fain that Persuasion
 should bring again to thy love? Who does thee
 wrong, Sappho? For even if she flies, she shall
 soon pursue, and if she receives not gifts, yet she
 shall give them, and if she loves not, soon she
 shall love even against her will.' Now too, I
 pray thee, come, and free me from bitter cares,
 and all that my heart yearns to accomplish, do
 thou accomplish, and be thou thyself my ally.

(2)

Φαίνεται μοι κῆνος ἴσος θεοῖσιν
 ἔμμεν ὦνηρ, ὅστις ἐναντίος τοι
 ἰζάνει, καὶ πλασίον ἄδν φωνεύ-
 σας ὑπακούει
 καὶ γελαίσας ἱμερόεν, τό μοι μάν
 καρδίαν ἐν στήθεσιν ἐπτόασεν·
 ὥς γὰρ εὕιδον βροχέως σε, φώνας
 οὐδὲν ἔτ' εἴκει·
 ἀλλὰ καμ μὲν γλῶσσα ἔαγε, λέπτον δ'
 αὐτίκα χρῶ πῦρ ὑποδεδρόμακεν,
 ὅππάτεσσι δ' οὐδὲν ὄρημ', ἐπιρρόμ-
 βεισι δ' ἄκουαι.
 ἃ δὲ μίδρως κακχέεται, τρόμος δὲ
 παῖσαν ἄγρει, χλωροτέρα δὲ ποίας
 ἔμμι, τεθνάκην δ' ὀλίγω 'πιδεύης
 φαίνομαι (ἄλλα).
 ἀλλὰ πὰν τόλματον.

That man seems to me to be the peer of the
 gods, whosoever sits opposite to thee, and hears
 close at hand thy soft voice and sweet laughter,
 which makes, I trow, the heart flutter in my
 breast. For when I have beheld thee for a
 little, no longer does any speech come to me,
 but my tongue is broken, and at once a light
 fire runs beneath my skin, and I see nothing

with my eyes, and there is a ringing in my ears. The sweat pours down, and a trembling seizes all my body, and I am paler than grass, and seem, frenzy-smitten, but a little way from death. Yet must all be dared.

III

(3)

"Ἀστερες μὲν ἀμφὶ κάλαν σελάνναν
 αἶψ' ἀποκρύπτοισι φάεννον εἶδος,
 ὅπποτα πλήθοισα μάλιστα λάμπη
 γᾶν . . .
 . . . ἀργυρία.

The stars about the fair moon quickly hide their shining face, whenever, drawing nigh, she most illumines the earth with silver light.

IV

(4)

'Ἀμφὶ δὲ ψῦχρον κελάδει δι' ὕσδων
 μαλίνων, αἰθυσσομένων δὲ φύλλων
 κῶμα καταρρεῖ.

And round the cool water the breeze murmurs through the apple boughs, and slumber streams down from the quivering leaves.

V

(5)

Ἔλθε Κύπρι

χρυσίαισιν ἐν κυλίκεσσιν ἄβρως
 συμμεμιγμένον θαλίαισι νέκταρ
 οἶνοχεῦσα.

Come, Cypris, pouring in golden cups nectar
 delicately mingled with delight.

VI

(9)

Αἴθ' ἔγω, χρυσοστέφαν' Ἀφροδίτα,
 τόνδε τὸν πάλον λαχόην.

Would that I, O golden-crowned Aphrodite,
 might win this cast.

VII

(10)

The Muses

Αἶ' με τιμίαν ἐπόησαν ἔργα
 τὰ σφὰ δοῖσαι.

They made me honoured, giving me their own
 arts.

VIII

(12)

Τάδε νῦν ἐταίραις
 ταῖς ἔμαισι τέρπνα κάλως ἀείσω.

Now to my girl-comrades will I sweetly sing
 these strains of delight.

IX

(12)

Ὅττινας γάρ
 εὖ θέω, κῆνοί με μάλιστα σίννον-
 ται.

For those most injure me to whom I do well.

X

(14)

Ταῖς κάλαις ὕμμιν (τὸ) νόημα τῷμον
 οὐ διάμειπτον.

To you, fair maids, my mind changes not.

XI

(16)

The reference is to doves.

Ταῖσι (δὲ) ψῦχρος μὲν ἔγεντο θῦμος,
 παρ δ' ἴεισι τὰ πτέρω.

Their heart grew cold, and they droop their wings.

XII

(19)

Πόδας δέ
 ποίκιλος μάσλης ἐκάλυπτε, Λύδι-
 ον κάλον ἔργον.

And richly dyed leather, the fair work of
 Lydia, hid her feet.

XIII

(21)

. . . Ἔμεθεν δ' ἔχεισθα λάθαν.

But of me thou hast forgetfulness.

XIV

(22)

Ἦ τιν' ἄλλον
(μᾶλλον) ἀνθρώπων ἔμεθεν φίλησθα.

Or thou lovest some other of mortals rather
than me.

XV

(23)

Καὶ ποθήω καὶ μάομαι.

I do both yearn and desire.

XVI

(27)

Σκιδναμένας ἐν στήθεσιν ὄργας
μαψυλάκαν γλῶσσαν πεφύλαχθαι.

When anger over-spreads the heart, keep
guard on the idly-barking tongue.]

XVII

(28)

The answer to Alcaeus (*vid.* Alcaeus, Frag. xxix.), written in his own metre.

Αἰ δ' ἦχες ἔσλων ἱμερον ἦ κάλων,
καὶ μή τι Φείπην γλῶσσ' ἐκύκα κάκον,
αἶδως κέ σ' οὐ κίχανεν ὄππατ',
ἀλλ' ἔλεγες περὶ τῷ δικαίως.

If thou hadst a desire for things good and right, and if thy tongue were not planning to speak something ill, shame would not hold down thy eyes, but thou wouldst speak thereon openly.

XVIII

(28)

Στᾶθι κᾶντα φίλος . . .
καὶ τὰν ἐπ' ὅσσοις ἀμπέτασον χάριν.

Stand opposite, beloved, and reveal the grace that is upon thine eyes.

XIX

(32)

Μνάσεσθαί τινά φαμι καὶ ὕστερον ἄμμεων.

I say that even hereafter men will remember me.

XX

(33)

Ἡράμαν μὲν ἔγω σέθεν, Ἀτθι, πάλαι πότα.

I loved thee once, Atthis, long ago.

XXI

(34)

Σμίκρα μοι πάϊς ἔμμεν ἐφαίνεο καῖχαρις.

Thou didst seem to me to be a girl small and ungraceful.]

XXII

(36)

Οὐκ οἶδ' ὅττι θέω· δύο μοι τὰ νοήματα.

I know not what I should do, my thoughts are twain.

XXIII

(37)

Ψαύην δ' οὐ δοκίμοιμ' ὀράνω δύσι πάχεσιν.

But I deem not that I touch the heavens with my two arms.

XXIV

(38)

Ὡς δὲ παῖς πεδὰ μάτερα πεπτερύγμαι.

And I flutter like a child to its mother.]

XXV

(39)

Ἦρος ἄγγελος ἱμερόφωνος ἀήδων.

The messenger of spring, the sweet-voiced
nightingale.

XXVI

(40)

Ἔρος δαῦτέ μ' ὁ λυσιμέλης δόνει,
γλυκύπικρον ἀμάχανον ὄρπετον.

Again does love shake me, love that makes
loose the limbs, the creature bitter-sweet, resist-
less.

XXVII

(41)

Ἀτθι, σοὶ δ' ἔμεθεν μὲν ἀπήχθετο
φροντίσδην, ἐπὶ δ' Ἀνδρομέδαν πότῃ.

To thee, Atthis, it was hateful to have thought
for me, but thou fliest to Andromeda.

XXVIII

(42)

(Ἔρος δαῦτ' ἐτίναξεν ἔμοι φρένας),
ἄνεμος κατ' ὄρος δρύσιν ἐπέσων.

Love again stirs my heart, like a wind falling
on the oaks upon the mountain.

XXIX

(45)

"Αγε δὴ χέλυ δῖά μοι
φωνάεσσα γένοιο.

Come, divine lyre, make thyself vocal for me.

XXX

(46)

Κάπάλαις ὑποθύμιδας
πλέκταις ἀμπ' ἀπάλα δέρρα.

And soft garlands woven about the soft neck.

XXXI

(51)

Κῆ δ' ἀμβροσίας μὲν κράτηρ ἐκέκρατο,
Ἑρμᾶς δ' ἔλεν ὄλπιν θεοῖς οἶνοχόησαι.
κῆνοι δ' ἄρα πάντες καρχήσιά τ' ἦχον
κᾶλειβον, ἀράσαντο δὲ πάμπαν ἔσλα
τῷ γάμβρῳ.

And there a bowl of ambrosia had been mixed,
and Hermes took a beaker to pour for the gods.
And they all had cups, and made libation, and
prayed for the bridegroom all good things.

XXXII

(52)

Δέδυκε μὲν ἃ σελάinna
καὶ Πληΐαδες, μέσαι δέ
νύκτες, παρὰ δ' ἔρχετ' ὥρα,
ἔγω δὲ μόνα κατεύδω.

The moon has set, and the Pleiads, and it is midnight, and the hour goes by, but I lie alone.

XXXIII

(53)

Πλήρης μὲν ἐφαίνεται ἃ σελάinna,
αἱ δ' ὥς περὶ βῶμον ἐστάθησαν.

The moon showed full, and the women stood as though round an altar.

XXXIV

(54)

Κρήσσαι νύ ποτ' ὦδ' ἐμμελέως πόδεσσιν
ὠρχεῖντ' ἀπάλοις ἀμφ' ἐρόεντα βῶμον,
πόας τέρεν ἄνθος μάλακον μάτεισαι.

Thus did Cretan maids once dance in time with soft feet round the fair altar, treading the tender yielding blooms of the grass.

XXXV

(56).

Φαῖσι δὴ ποτα Λήδαν ὑακίνθινον
 πεπυκαδμένον ὦϊον
 εὕρην.

They say that Leda once found a hidden egg,
 hyacinth-white.

XXXVI

(57)

Ὅφθαλμοῖς δὲ μέλαις νύκτος ἄωρος.

And upon the eyes the black sleep of night.

XXXVII

(60)

Δεῦτέ νυν ἄβραι Χάριτες, καλλίκομοί τε Μοῖσαι.

Hither now, ye delicate Graces and fair-haired
 Muses.

XXXVIII

(62)

Κατθνάσκει, Κυθήρη', ἄβρος Ἀδωνις, τί κε θεῖμεν ;
 καττύπτεσθε κόραι καὶ κατερείκεσθε χίτωνας.

Delicate Adonis is dying, Cytherca, what should
 we do? Beat upon your breasts, maidens, and
 rend your garments.

XXXIX

(64)

Love

Ἐλθοντ' ἐξ ὀράνω πορφυρίαν περθέμενον χλάμυν.

Coming from on high, clad in a purple stole.

XL

(65)

Βροδοπάχες ἄγναι Χάριτες, δεῦτε Δίος κόραι.

Rosy-armed, maiden Graces, daughters of Zeus,
come hither.

XLI

(68)

In Mulierem Indoctam

Καθάνοισα δὲ κείσσαι πότα, κωὺ μναμοσύνα σέθεν
ἔσσετ' οὔτε τότε οὔτ' ὕστερον· οὐ γὰρ πεδέχεις βρόδων
τῶν ἐκ Πιερίας, ἀλλ' ἀφάνης κῆν Ἀἴδα δόμοις
φοιτάσεις πεδ' ἀμαύρων νεκύων ἐκπεποταμένα.

Some day thou shalt lie low in death, and there
shall be no memory of thee neither then nor
afterwards, for thou hast no share in the roses
from Pieria; but even in the halls of Hades thou
shalt wander obscure, flitting with the shadowy
dead.

XLII

(69)

Οὐδ' ἴαν δοκίμοιμι προσίδουσιν φάος ἀλίῳ
 ἔσσεσθαι σοφίαν πάρθενον εἰς οὐδένα πω χρόνον
 τοιαύταν.

Methinks that in no time to come will any
 maiden that sees the light of the sun be such in
 wisdom.

XLIII

(70)

Τίς δ' ἀγροῖωτίς τοι θέλγει νόον,
 οὐκ ἐπισταμένα τὰ βράκε' ἔλκην ἐπὶ τῶν σφύρων ;

What graceless creature bewitches thy mind,
 that knows not how to draw her gown about her
 ankles ?

XLIV

(72)

. . . Ἀλλά τις οὐκ ἔμμι παλιγκότων
 ὄργαν, ἀλλ' ἀβάκην τὰν φρέν' ἔχω.

Nay, I am not one of the vindictive in spirit,
 but have a gentle heart.

XLV

(73)

Αὐτὰρ ὁραῖαι στεφανηπλόκευν.

But in their time they plaited garlands.

XLVI

(75)

Ἄλλ' ἔων φίλος ἄμμιν (ἄλλο)
 λέχος ἄρνησο νεώτερον·
 οὐ γὰρ τλάσομ' ἔγω ξυνοίκην
 νέψ γ' ἔσσα γεραιτέρα.

Be to me a friend, but choose another younger
 consort, for I thy elder will not endure to mate
 with a youth.

XLVII

(77)

Ἀσαροτέρας οὔδαμ' ἐπ', ὦ ῥαννι, σέθεν τύχοισα.

Having never yet, O fair one, found a maiden
 more disdainful than thee.

XLVIII

(78)

Σὺ δὲ στεφάνοις, ὦ Δίκα, περθέσθ' ἐράταις φόβαισι,
 ὄρπακας ἀνήτοιο συνέρραις' ἀπάλαισι χέρσιν·
 εὐάνθεσιν ἐκ γὰρ πέλεται καὶ χάριτος μακαιρῶν
 μᾶλλον προτέρην· ἀστεφανώτοισι δ' ἀπυστρέφονται.

But do thou, Dice, place garlands about thy
 fair tresses, twining sprays of dill with thy tender
 hands. For to those decked with flowers it is
 also granted to excel more in the favour of the
 gods, but from the ungarlanded they turn away.

XLIX

(79)

Ἔγω δὲ φίλημ' ἀβροσύναν, καί μοι . . . τὸ λάμπρον
ἔρος . . . ἀελίῳ καὶ τὸ κάλον λέλογχεν.

But I am a lover of daintiness, and my joy in
the light of the sun holds within it things radiant
and fair.

L

(80)

Ὅ πλοῦτος ἄνευ σεῦ γ' ἀρέτα 'στ' οὐκ ἀσίνης
πάροιχος.

Wealth without thee, O virtue, is a mischievous
neighbour.

LI

(83)

Δαύοις ἀπάλας ἐτάρας
ἐν στήθεσιν.

Mayest thou sleep in the bosom of thy tender
love.

LII

(85)

Εστι μοι κάλα πάϊς, χρυσίοισιν ἀνθέμοισιν
ἐμφέρην ἔχοισα μόρφαν, Κληῖς ἀγαπάτα,
ἀντὶ τᾶς ἔγω οὐδὲ Λυδίαν παῖσαν οὐδ' ἔρανναν . . .

I have a fair daughter, Cleïs the beloved, in
aspect like a golden flower, for whom I would
not take all Lydia or beauteous . . .

LIII

(90)

Γλύκεια μάτερ, οὔτοι δύναμαι κρέκην τὸν ἵστον,
πόθῳ δάμεισα παῖδος βραδίναν δι' Ἀφρόδιταν.

Sweet mother, I cannot weave the web, for
I am overcome with love for a youth at the
will of delicate Aphrodite.

LIV

(91)

Ἴψοι δὴ τὸ μέλαθρον
Ὑμήναον
ἀέρρετε τέκτονες ἄνδρες·
Ὑμήναον.
γάμβρος ἔρχεται ἴσος Ἀρενί,
(Ὑμήναον)
ἄνδρος μεγάλῳ πόλῳ μείζων
(Ὑμήναον).

Raise the roof high, carpenters (Hymenaeus !).
The bridegroom comes, mighty as Ares, (Hy-
menaeus !), taller far than a tall man, (Hy-
menaeus !).

LV

(92)

Πέρροχος, ὥς ὅτ' αἰοῖδος ὁ Λέσβιος ἀλλοδαποῖσιν.

Towering as the Lesbian singer above those of
other lands.

LVI

(93)

The Bride]

Οἶον τὸ γλυκύμαλον ἐρεύθεται ἄκρῳ ἐπ' ὕσδῳ
 ἄκρον ἐπ' ἀκροτάτῳ· λελάθοντο δὲ μαλοδρόπῃες,
 οὐ μὰν ἐκλελάθοντ', ἀλλ' οὐκ ἐδύναντ' ἐπίκεισθαι.

Like the sweet apple which reddens upon the
 top bough, at the top of the topmost bough, but
 the gatherers forgot it, nay, forgot it not utterly,
 but could not reach it.]

LVII

(94)

Unwooed]

Οἶαν τὰν ὑάκινθον ἐν οὐρεσι ποίμενες ἄνδρες
 πόσσι καταστείβοισι, χάμαι δ' ἐπιπορφύρει ἄνθος.

Like the hyacinth which the shepherds tread
 underfoot upon the mountains, and its flower lies
 purple on the ground.]

LVIII

(95)

The Marriage Star

Φέσπερε, πάντα φέρων, ὅσα φαίνολις ἐσκέδασ' αὖως,
 φέρεις οἶν, φέρεις αἶγα, φέρεις ἅπυ ματέρι παῖδα.

Hesperus, bringing all things that the bright
 dawn scattered, thou bringest the sheep and the
 goat, thou hurriest the child to its mother.

LIX

(98)

Possibly taunts directed by the maidens against the bridegroom's friend who kept guard over the marriage chamber.

Θυρώρω πόδες ἐπτορόγυιοι,
τὰ δὲ σάμβαλα πεμπεβόηα,
πίσυγγοι δὲ δέκ' ἐξέπónασαν.

Seven fathoms long are the door-keeper's feet,
and his shoes are of five bulls' hides, and ten
shoemakers wrought them.

LX

(99)

Ολβιε γάμβρε σοὶ μὲν δὴ γάμος, ὥς ἄραο,
ἐκτετέλεστ', ἔχης δὲ πάρθενον, ἂν ἄραο.

Happy bridegroom, for thee has marriage come
to pass as thou didst pray, and thou hast the
maiden for whom thou didst pray.

LXI

(101)

Ὁ μὲν γὰρ κάλος, ὅσον ἴδην, πέλεται (ἄγαθος),
ὁ δὲ καῖγαθος αὐτίκα καὶ κάλος ἔσσεται.

For he that is beautiful is good so far as to
look upon, but he that is good will forthwith be
beautiful as well.

LXII

(104)

Τίψ σ', ὦ φίλε γάμβρε, κάλως εἰκάσδω ;
 ὄρπακι βραδίνψ σε κάλιστ' εἰκάσδω.

To what, dear bridegroom, should I rightly liken thee? To a slender sapling do I most rightly liken thee.

LXIII

(105)

Χαῖρε, νύμφα,
 χαῖρε, τίμιε γάμβρε, πόλλα.

Hail, O bride, much hail, O honoured bridegroom.

LXIV

(106)

Οὐ γὰρ ἦν ἀτέρα πάϊς, ὦ γάμβρε, τοιαύτα.

For no other girl, O bridegroom, was like this.

LXV

(109)

Παρθενία, παρθενία, ποῖ με λίποις' ἀποίχῃ ;
 Οὐκέτι ἤξω πρὸς σέ, οὐκέτι ἤξω.

Maidenhood, maidenhood, whither hast thou gone leaving me?

Never more will I come to thee, never more will I come.

LXVI

(121)

Ἄνθε' ἀμέργουσιν παῖδ' ἄγαν ἀπαλάν.

A maiden most tender, gathering flowers.

LXVII

(122)

Πόλυ πάκτιδος ἀδυμελεστέρα, χρύσω χρυσοτέρα.

Far sweeter-sounding than the harp, more gold than gold.

LXVIII

(129)

Ῥοδοπήχεις καὶ ἐλίκώπιδες καὶ καλλιπάρηοι καὶ
μελίφωνοι.

Maidens with rosy arms, and glancing eyes,
fair cheeks, and voice of honey.

LXIX

(133)

Hesperus

Ἀστέρων πάντων ὁ κάλιστος.

Of all stars the fairest.

LXX

(136)

Ἄλλ' οὐ γὰρ θέμις ἐν μοισοπόλῳ οἰκίᾳ
θρήνον ἔμμεναι· οὐκ ἄμμι πρόπει τάδε.

But it is not right that there be mourning in
the house of a poet; these things befit us not.

LXXI

(137)

Τὸ θνάσκειν κακόν· οὕτω κεκρίκασι θεοί·
ἔθνασκον γὰρ ἂν εἴπερ κάλον ᾗν τόδε.

Death is evil, the gods have so judged ; for if
it were good, they would have died.

ALCAEUS

Alcaeus was an aristocrat of Mitylene in Lesbos, and belongs to the close of the seventh and the earlier part of the sixth century B.C. He was engaged in constant political strife with men such as Myrsilus (referred to in Frag. viii.), who endeavoured to establish themselves as tyrants of Mitylene. Part of his turbulent life was spent in exile and foreign warfare. The distractions of the state led ultimately to the appointment of Pittacus as dictator (Frag. xviii.), who exercised a just and wise rule. During his government Alcaeus and his brother nobles attempted to reinstate themselves by arms, but were defeated. Alcaeus was taken prisoner, but received his liberty from Pittacus.

(5)

To Hermes

Χαῖρε Κυλλάνας ὃ μέδεις, σὲ γάρ μοι
 θῦμος ὕμνην, τὸν κορύφαις ἐν αὐταῖς
 Μαῖα γέννατο Κρονίδα μίγαισα.

Hail, thou that art Lord of Cyllene, for thee it is my desire to sing, whom Maia, wedding the son of Chronos, bore on the very mountain tops.

II

(9)

To Athene

ᾠνασσ' Ἀθανάα πολεμαδόκος,
 ἃ ποι Κορωνήας ἐπὶ πίσειν
 ναύω πάροιθεν ἀμφι(βαίνεις)
 Κωραλῖω ποτάμῳ παρ' ὄχθαις.

Queen Athene, steadfast in battle, that on the meadows of Coronea keepest ward before thy temple, by the banks of the river Coralius.

III

(13B)

Love

Δεινότατον θεών,
 (τὸν) γέννατ' εὐπέδιλλος Ἴρις
 χρυσοκόμῃ Ζεφύρῳ μίγνισα.

Most terrible of the gods, whom fair-sandalled
 Iris bore to the golden-haired Zephyr.

IV

(15)

Μαρμαίρει δὲ μέγας δόμος χάλκῳ· πᾶσα δ' Ἄρη
 κεκόσμηται στέγα
 λάμπραισιν κυνίασι, καττᾶν λεῦκοι κατύπερθεν
 ἵππιοι λόφοι
 νεύουσιν, κεφάλαισιν ἄνδρων ἀγάλματα· χάλκiai
 δὲ πασσάλοις
 κρύπτουσιν περικείμεναι λάμπραι κνάμιδες, ἄρκος
 ισχύρῳ βέλους,
 θώρακές τε νέοι λίνω κοῦλαί τε κατ' ἄσπιδες
 βεβλήμεναι·
 παρ δὲ Χαλκίδικαι σπάθαι, παρ δὲ ζώματα πόλλα
 καὶ κυπάττιδες·
 τῶν οὐκ ἔστι λάθεσθ', ἐπειδὴ πρώτιστ' ὑπὸ Φέργον
 ἔσταμεν τόδε.

The great house flashes with bronze, and the
 whole dwelling is decked in honour of Ares with
 shining helmets, over which white horsehair

crests, ornaments of the heads of warriors, nod from above. And gleaming brazen greaves, warding off the fierce dart, cover the pegs on which they hang, and there are new linen corselets and hollow shields laid upon the ground. And by them are swords from Chalcis, and many an apron-piece and jerkin. These it is not meet that we forget, so soon as we set ourselves to this conflict.

v

(16)

. . . βλήχρων ἀνέμων ἀχείμαντοι πνόαι.

The unvexed breath of faint breezes.

VI

(18)

The Ship of the State

Ἄσυνέτημι τῶν ἀνέμων στάσιν·
 τὸ μὲν γὰρ ἔνθεν κῦμα κυλίνδεται,
 τὸ δ' ἔνθεν ἄμμες δ' αὖ τὸ μέσσον
 νῆϊ φορήμεθα σὺν μελαίνῃ,
 χείμωνι μοχθεῖντες μεγάλῳ μάλα·
 περ μὲν γὰρ ἄντλος ἱστοπέδαν ἔχει,
 λαῖφος δὲ πᾶν ζάδηλον ἤδη
 καὶ λάκιδες μέγαλαι κατ' αὐτο·
 χόλαισι δ' ἄγκοιναί.

I understand not the strife of the winds, for now the wave is rolled from this side, and now

from that, and we are carried in the midst in our dark ship, labouring sore in the great storm. For water surrounds the mast-step, and the whole sail can now be seen through, and there are great rents in it, and the yard-ropes are loosened.

VII

(19)

Τὸ δηῦτε κῦμα τῶν προτέρων ὄνω
 στείχει, παρέξει δ' ἄμμι πόνον πόλυν
 ἀντλην, ἐπεὶ κε νᾶος ἐμβῆ
 νή (ατα).

Again comes the wave higher than those before, and will make us prove the fulness of much woe, when it strikes the ship's hold.

VIII

(20)

Νῦν χρὴ μεθύσθην καὶ τίνα πρὸς βίαν
 πώνην, ἐπειδὴ κάτθανε Μύρσιλος.

Now must one be drunk and carouse riotously, since Myrsilus is dead.

IX

(23)

Ἄνδρες πόλῃος πύργος ἀρεῦῖοι.

Men of valour are a city's bulwark.

X

(25)

᾽Ωνηρ οὗτος ὁ μαιόμενος τὸ μέγα κρέτος
ἀντρέψει τάχα τὰν πόλιν· ἃ δ' ἔχεται ῥόπας.

This man, seeking after supreme dominion,
will quickly overthrow the city: it hangs upon
a turn of the scale.

XI

(26)

Οὐδέ πω Ποσειδαν
ἄλμυρον ἐστυφέλιξε πόντον·
οἶον (πέδον) γὰς γὰρ πέλεται σέων.

Not yet has Poseidon smitten the salt sea,
for it is smooth as the floor of the gods' earth.

XII

(27)

Ἑπταζον ὥστ' ὄρνιθες ὦκυν
αἶετον ἐξαπίνας φάνεντα.

They shrank like birds from a swift eagle,
when suddenly he appears.

XIII

(30)

Τὸ γὰρ
Ἄρενι κατθάνην κάλον.

For it is glorious to die in service to Ares.

XIV

(33)

To His Brother Antimenidas

Ἦλθες ἐκ περάτων γᾶς ἐλεφαντίναν
 λάβαν τῷ ξίφεος χρυσοδέταν ἔχων,
 (ἐπειδὴ μέγαν ἄθλον Βαβυλωνίοις
 συμμάχεις τέλεσας, ῥύσαό τ' ἐκ πόνων),
 κτένναις ἄνδρα μαχαίταν βασιλητῶν
 παλαίσταν ἀπολείποντα μόνον μίαν
 παχέων ἀπὸ πέμπων.

Thou hast come from the ends of the earth,
 bearing a sword with gold-bound ivory hilt, for
 thou didst bring to a close for the men of
 Babylon a great contest, making thyself their
 ally, and didst free them from toils, slaying a
 man that was a warrior, who lacked but one
 hand's breadth of five royal cubits.

XV

(34)

Ὕει μὲν ὁ Ζεὺς, ἐκ δ' ὀράνῳ μέγας
 χείμων, πεπάγασιν δ' ὑδάτων ῥόαι.

*	*	*	*
*	*	*	*

κάββαλε τὸν χείμων', ἐπὶ μὲν τίθεις
 πῦρ, ἐν δὲ κίρναις οἶνον ἀφειδέως
 μέλιχρον, αὐτὰρ ἀμφὶ κόρσῃ
 μάλθακον ἀμφιτίθη¹ γνόφαλλον.

Zeus rains, and there comes a great storm from

¹ Bergk, ἀμφι . . . γνόφαλλον.

the sky, and the streams of water are frozen . . .
 Fight the cold down, piling up the fire, and
 mixing without stint the honey-sweet wine, and
 place a soft cushion about thy head.

XVI

(35)

Οὐ χρὴ κάκοισι θῦμον ἐπιτρέπην·
 προκόψομεν γὰρ οὐδὲν ἀσάμενοι,
 ὦ Βύκχι, φάρμακον δ' ἄριστον
 οἶνον ἐνειακέμεναις μεθύσθην.

It is not well to turn the mind to troubles, for
 we shall profit nothing, O Bacchus, by grieving ;
 but the best remedy is that we have wine brought
 and make us drunk.

XVII

(36)

Ἄλλ' ἀνήτω μὲν περὶ ταῖς δέraisιν
 περθέτω πλέκταις ὑποθύμιδάς τις.
 καδ δὲ χενάτω μύρον ἄδν κατ τῷ
 στήθεος ἄμμι.

But let some one place about our necks
 wreathed garlands of dill, and pour fragrant
 myrrh down upon our breast.

XVIII

(37)

Τὸν κακοπάτριδα

Πιττακὸν πόλιος τᾶς διχόλῳ καὶ βαρυνδαίμονος
ἐστάσαντο τύραννον μέγ' ἐπαινέοντες ἀόλλεες.

They all with great acclaim made low-born
Pittacus tyrant of the hapless city, divided a-
gainst itself.

XIX

(39)

Τέγγε πνεύμονας οἶνῳ· τὸ γὰρ ἄστρον περιτέλλεται,
ἃ δ' ὥρα χαλέπα, πάντα δὲ δίψαισ' ὑπὸ καύματος.
ἄχει δ' ἐκ πετάλων Φάδεα τέττιξ, πτερύγων δ' ὑπο
κακχέει λιγύραν (πύκνον) ἀοίδαν, (θέρος) ὅπποτα
φλόγιον κατὰ γᾶν πεπτάμενον πάντα καταυάνη.
ἄνθει καὶ σκόλυμος· νῦν δὲ γύναικες μιαρώταται,
λέπτοι δ' ἄνδρες, ἐπεὶ καὶ κεφάλαν καὶ γόνα Σείριος
ἄζει.

Wet the throat with wine, for the dog-star
rises, and the season weighs heavy, and all
things are athirst with heat. And the cicada
sounds sweetly from among the leaves, and
pours shrill notes from its wings unceasingly,
while fiery summer, spread over the earth, dries
all things up. In flower, too, is the golden
thistle; and now women are fullest of desire,
but men are languid, for Sirius scorches head
and knee.

XX

(41)

Πίνωμεν· τί τὸ λύχνον μένομεν ; δάκτυλος ἄμερα,
 καδ δ' ἄειρε κυλίχναις μεγάλαις, αἷτ' ὅτι Οἶκι λαῖς·
 οἶνον γὰρ Σεμέλας καὶ Δίος υἱὸς λαθικάδεα
 ἀνθρώποισιν ἔδωκ'· ἔγχεε κίρναις ἓνα καὶ δύο
 πλέαις κακ κεφάλας, αὖ δ' ἀτέρα τὰν ἀτέρα κύλιξ
 ὠθήτω.

Let us drink ; why wait we for the lamp ?
 There remains but a finger's breadth of day.
 Lift down the great cups, or whatever thou wilt,
 Oecis, for the son of Semele and Zeus gave to
 men wine that banishes care. Fill them full
 above the brim, mixing one measure of water
 and two of wine, and let goblet follow quick
 upon goblet.

XXI

(42)

Alcaeus Grown Old

Κατ τᾶς πόλλα παθοίσας κεφάλας κακχεάτω μύρον
 καὶ κατ τῷ πολίῳ στήθεος.

Let some one pour myrrh over the toil-worn
 head and hoary breast.

XXII

(44)

Μηδὲν ἄλλο φυτεύσης πρότερον δένδριον ἀμπέλῳ.
 Plant no other tree before the vine.

XXIII

(45)

Ἦρος ἀνθεμόεντος ἐπαΐϊον ἐρχομένοιο.

I heard the flower-decked spring approaching.

XXIV

(46)

Κέλομαί τινα τὸν χαρίεντα Μένωνα κάλεσσαι,
αἰ χρὴ συμποσίας ἐπ' ὄνασιν ἔμοι γεγένησθαι.

I bid them call the fair Menon, if I am to have
joy of the revel.

XXV

(47)

Ἄλλοτα μὲν μελιάδεος, ἄλλοτα δ'
ὄξυτέρω τριβόλων ἀρυτήμενοι.

Drawing wine sometimes honey-sweet, and
sometimes more sharp than a prickly burr.

XXVI

(49)

Ὡς γὰρ δήποτ' Ἀριστόδαμόν φαισ' οὐκ ἀπάλαμνον
ἐν Σπάρτῃ λόγον
εἶπην· χρήματ' ἄνηρ, πένιχρος δ' οὐδεὶς πέλετ' ἔσλος
οὐδὲ τίμιος.

For thus they say Aristodemus once spake in
Sparta no foolish word : wealth makes the man,
and no one that is poor is good or honoured.

XXVII

(50)

Δοκίμοι δ' ἄριστος ἔμμεναι
 πώνων· αἱ δέ κ' ὀνήσι *F*ᾶδυσ περὶ φρένας οἶνος, αὖ
 δις ἄθλιος.
 κᾶπος γὰρ κεφάλαν κατίσχει· τὸν *F*ὸν θαμὰ θῦμον
 αἰτιάμενος
 πεδαμενόμενός τ' ἀσάζει· τόκ' οὐκέτι *F*ανδάνει· πῶ
 τάνδε, πῶ.

And he seems when drinking to be most blest.
 But if the sweet wine gives him joy at heart,
 afterwards he is twice accurst. For heaviness
 weighs down his head, and, chiding often his own
 soul and repenting, he is possessed with grief.
 Then no longer does the strain 'Drink, drink
 this cup,' please him.

XXVIII

(53)

Οἶνος γὰρ ἀνθρώποις δίοπτρον.

For wine is a spying-glass upon men.

XXIX

(55)

Written, by way of compliment, in Sappho's characteristic metre. Cf. Sappho, Frag. xvii.

Ἰόπλοκ' ἄγνα μελλιχόμειδε Σάπφοι,
 θέλω τι *F*εῖπην, ἀλλὰ με κωλύει αἶδως.

Violet-weaving, pure, soft-smiling Sappho,
 something I wish to say, but shame prevents me.

XXX

(56)

Δέξαι με κωμάζοντα, δέξαι, λίσσομαί σε, λίσσομαι.

Receive me, who come with revel, receive, I
entreat, I entreat thee.

XXXI

(57)

Οἶνος, ὦ φίλε παῖ, καὶ ἀλάθεια.

Wine and truth, dear child.

XXXII

(62)

Κόλπῳ σ' ἐδέξαντ' ἄγναι Χάριτες, Κρίνοι.

The maiden Graces received thee, Crino, in
their bosom.

XXXIII

(63)

ᾠᾶσον ἄμμι τὰν ἰόκολπον.

Sing to us her of the dusky breast.

XXXIV

(76)

Καί κ' οὐδὲν ἐκ δένος γένοιτο.

And from nothing nothing would come.

XXXV

(82)

Νῦν δ' (αὖτ') οὗτος ἐπικρέτει
κινήσας τὸν ἀπ' ἱρας πύματον λίθον.

But now again this one prevails, moving his last piece forward from the line.

XXXVI

(83)

Αἶκ' εἴπῃς, τὰ θέλεις, (αὖτος) ἀκούσας κε, τά κ' οὐ
θέλεις.

If you say the things that you wish, you will
yourself hear the things that you would not wish.

XXXVII

(84)

Ὅρνιθες τίνες οἷδ' ; ὠκεάνω γὰς τ' ἀπὸ περράτων
ἦλθον πανέλοπες ποικιλόδειροι τανυσίπτεροι.

What birds are these? From the ends of the sea and earth they have come, broad-winged mallards with necks of many-coloured plumage.

XXXVIII

(92)

Ἀργάλεον πενία κάκον ἄσχετον, ἃ μέγα δάμναις
λαὸν ἀμαχανία σὺν ἀδελφέα.

A grievous, resistless ill art thou, O Poverty, that with thy sister Helplessness dost heavily oppress the people.

VERSES ATTRIBUTED TO
THE SAGES

The following names, Pittacus, Bias, Chilo, and Thales are those of four of the seven Wise Men of Greece, who belong to the early part of the sixth century. Pittacus has been already mentioned in connection with Alcaeus as the ruler of Mitylene. Bias was a native of Priene in Ionia, and was living as late as the subjugation of the Ionian cities by the Persians. Chilo belonged to Sparta, where he held the post of ephor. Thales of Miletus is the first recorded figure in Greek philosophy.

PITTACUS

Εχοντα δει τόξον τε καὶ ἰοδόκον φαρέτραν
 στείχειν ποτὶ φῶτα κακόν·
 πιστὸν γὰρ οὐδὲν γλῶσσα διὰ στόματος
 λαλεῖ διχόμυθον ἔχουσι καρδίᾳ νόημα.

With bow and arrow-holding quiver must one draw near to an evil man ; for the tongue utters nothing trustworthy through the lips of those who have in their heart a double-speaking thought.

BIAS

Ἀστοῖσιν ἀρέσκειο πᾶσιν ἐν πόλει, ᾗ κε μένης·
 πλείεσταν γὰρ ἔχει χάριν· αὐθάδης δὲ τρόπος
 πολλάκι δὴ βλαβεράν ἐξέλαμψεν ἄταν.

Make thyself pleasing to all the townsfolk in the city, wheresoever thou dost abide, for that brings most favour ; but from a stubborn spirit mischievous ruin has often flamed forth.

CHILO

Ἐν μὲν λιθίναις ἀκόναις ὁ χρυσὸς ἐξετάζεται
 διδοὺς βάσανον φανεράν·
 ἐν δὲ χρυσῷ
 ἀνδρῶν ἀγαθῶν τε κακῶν τε νοῦς ἔδωκ' ἔλεγχον.

Gold yields a clear test of itself when tried upon the touchstone, and the mind of good men and bad yields proof of itself in gold.

THALES

Οὐ τι τὰ πολλὰ ἔπη φρονίμην ἀπεφήνατο δόξαν·
 ἔν τι μάτευε σοφόν,
 ἔν τι κεδνὸν αἶροῦ·
 παύσεις γὰρ ἀνδρῶν κωτίλων γλώσσας ἀπεραντο-
 λόγους.

It is not many words that are a sign of prudent thought. Seek one wise thing, choose one trustworthy thing, for so thou wilt make to cease the endlessly prating tongues of chatterers.

STESICHORUS

Stesichorus (*circ.* 630-550 B.C.) was a native of Himera in Sicily. The most important part of his work consisted in the reproduction of the old epic stories in lyric form.

The first three fragments are from the Geryoneis, the account of the expedition of Hercules to seize the cattle of Geryon in the island of Gades. The first fragment describes the birthplace of Eurythion, Geryon's herdsman, Erythea being an old name for Gades, and Tartessus for the river Baetis. The second refers to the entertainment given to Hercules, after his return from the expedition, by the centaur Pholus. The third speaks of the cup in which Helios performed his nightly voyage across the ocean from west to east. It was in this cup, lent by Helios, that Hercules had reached Gades.

I

(5)

Ταρτησσοῦ ποταμοῦ σχεδὸν ἀντιπέρας κλεινᾶς
 Ἐρυθείας
 ἐν κενθμῶνι πέτρας παρὰ παγὰς ἀπείρονας ἀργυρο-
 ρίζους.

Near the river Tartessus, over against famed Erythea, in a hollow of the rock by the never-failing, deep-rooted fount of silver ore.

II

(7)

Σκύπφειον δὲ λαβὼν δέπας ἔμμετρον ὡς τριλάγυνον
 πίνειν ἐπισχόμενος, τό ῥά οἱ παρέθηκε Φόλος κεράσας.

And taking a bowl-shaped cup, holding three flagons, which Pholus mixed and set before him, he put it to his lips and drank.

III

(8)

Ἄελιος δ' Ὑπεριονίδας δέπας ἑσκατέβαινεν
 χρύσειον, ὃφρα δι' Ὀκεανοῖο περάσας
 ἀφίκοιθ' ἱερᾶς ποτὶ βένθεα νυκτὸς ἑρεμνᾶς
 ποτὶ ματέρα κουριδίαν τ' ἄλοχον παῖδάς τε φίλους·
 ὁ δ' ἔς ἄλσος ἔβα
 δάφναισι κατάσκιον ποσσὶ πάϊς Διός.

And Helios, son of Hyperion, went down into
 the golden cup, that crossing the ocean he might
 come to the depths of dark, holy night, to his
 mother and wedded wife and loved children.
 But the son of Zeus turned his steps to a laurel-
 shaded grove.

IV

(26)

From the poem attacking Helen, in consequence of
 which Stesichorus was reported to have been struck with
 blindness.

Οὔνεκα Τυνδάρεος
 ῥέξων ποτὲ πᾶσι θεοῖς μούνας λάθεται ἡπιοδώρῳ
 Κύπριδος· κείνα δὲ Τυνδαρέον κόραις
 χολωσαμένη διγάμους τε καὶ τριγάμους τίθησιν
 καὶ λιπεσάνορας.

Because Tyndareus once, when sacrificing to
 all the gods, forgot bountiful Cypris alone. And
 she, being angered with the daughters of Tyn-

dareus, made them to be twice and thrice married,
and to forsake their lords.

V

(29)

The Wedding of Helen and Menelaus

Πολλὰ μὲν Κυδώνια μᾶλα ποτέρριπτον ποτὶ δίφρον
ἄνακτι,
πολλὰ δὲ μύρσινα φύλλα
καὶ ῥοδίνους στεφάνους Ἴων τε κορωνίδας οὔλας.

Many apples of Cydon they cast at the king's
chariot, and many leaves of myrtle, and garlands
of roses, and twined wreaths of violets.

VI

(32)

From the Palinode, or recantation, addressed to Helen,
after writing which the poet's sight was restored. In it
he declared that it was only a phantom Helen that had
accompanied Paris.

Οὐκ ἔστ' ἔτυμος λόγος οὗτος·
οὐδ' ἔβας ἐν ναυσὶν εὐσέλμοις
οὐδ' ἴκεο πέργαμα Τροίας.

This tale is not true. Thou didst not go in the
decked ships, nor didst thou come to the towers
of Troy.

VII

(35)

Μοῦσα, σὺ μὲν . . . μετ' ἐμοῦ
κλείουσα θεῶν τε γάμους ἀνδρῶν τε δαῖτας καὶ
θαλίας μακάρων.

Thou, O Muse, celebrating with me the
marriages of the gods, and the banquetings of
men, and the festivals of the immortals.

VIII

(37)

Τοιάδε χρὴ Χαρίτων δαμώματα καλλικόμων
ὑμνεῖν Φρύγιον μέλος ἐξευρόντας ἄβρῳς ἦρος ἐπερ-
χομένον.

Such songs of the fair-haired Graces must
they chant for the people's hearing, fashioning
delicately a Phrygian strain, when spring comes
in.

IX

(42)

Clytemnestra's vision of Agamemnon or Orestes

Τῇ δὲ δράκων ἐδόκησεν μολεῖν κάρα βεβροτωμένος
ἄκρον·
ἐκ δ' ἄρα τοῦ βασιλεὺς Πλεισθενίδας ἐφάνη.

And it seemed to her that a dragon came with
the stain of blood upon its topmost crest ; and after

that there appeared the king, the son of Pleisthenes.

X

(44)

Introduction to the Rhadina, so named from its heroine Rhadina of Samos.

Ἄγε Μοῦσα λίγει', ἄρξον ἀοιδᾶς ἐρατωνύμου
Σαμίων περὶ παίδων ἐρατῇ φθεγγομένα λύρα.

Come, Muse of the clear note, begin a sweet-named strain telling of the children of Samos, lifting up thy voice with the lovely lyre.

XI

(49)

Κοιλωνύχων ἵππων πρύτανις, Ποσειδάν.

Poseidon, lord of hollow-hoofed horses.

XII

(50)

Μάλα τοι μελιστᾶν
παιγμοσύνας τε φιλεῖ μολπᾶς τ' Ἀπόλλων·
κάδεα δὲ στοναχᾶς τ' Αἴδης ἔλαχεν.

Dearly Apollo loves the mirth and songs of minstrels, but cares and wailing are the portion of Hades.

XIII

(51)

Ἄτελέστατα γὰρ καὶ ἀμάχανα τοὺς θανόντας
κλαίειν.

For no least issue or help is there in mourning
the dead.

XIV

(52)

Θανόντος ἀνδρὸς πᾶσ' ἀπόλλυται ποτ' ἀνθρώπων
χάρις.

When a man has died, all the regard of mortals
for him sooner or later perishes.

IBYCUS

This poet, who belongs in date to the second half of the sixth century B.C., was a native of Rhegium in the extreme south of Italy. He lived at the court of Polycrates, tyrant of Samos, who was an enlightened patron of literature. He partly followed Stesichorus in treating of mythological stories, but his most characteristic remains are impassioned love-poems of a highly personal kind. As such, these latter are unique in being intended, as is shown by the metre, to be sung not by a single performer, but chorally.

I

(1)

Ἦρι μὲν αἶ τε Κυδώνιαι
 μηλίδες ἀρδόμεναι ῥοᾶν
 ἐκ ποταμῶν, ἵνα παρθένων
 κῆπος ἀκήρατος, αἶ τ' οἶνανθίδες
 αὐξόμεναι σκιεροῖσιν ὑφ' ἔρνεσιν
 οἶναρέοις θαλέθοισιν· ἐμοὶ δ' ἔρος
 οὐδεμίαν κατάκοιτος ὦραν, ἅθ' ὑπὸ στεροπᾶς φλέγων
 Θρηϊκίος βορέας,
 ἄσσων παρὰ Κύπριδος ἀζαλείαις μανίαισιν ἐρεμνὸς
 ἀθαμβήs
 ἐγκρατέως παιδόθεν φυλάσσει
 ἡμετέρας φρένας.

There, where lies the garden unprofaned of the maiden nymphs, Cydonian apple-trees, watered with streams from the rivers, and vine-buds, swelling beneath the shadowing tendrils, put forth their leaves in spring. But love, knowing for me no time of rest, like Thracian Boreas raging amid the lightning-flashes, speeds dark and unrelenting from the Cyprian goddess, and from boyhood tyrannously besets my heart with parching frenzy.

II

(2)

Ἔρος αὖτέ με κνανέοισιν ὑπὸ βλεφάροις τακέρ'
 ὄμμασι δερκόμενος
 κηλήμασι παντοδαποῖς ἐς ἄπειρα
 δίκτυα Κύπριδός με βάλλει·
 ἦ μὰν τρομέω νιν ἐπερχόμενον,
 ὥστε φερέζυγος ἵππος ἀεθλοφόρος ποτὶ γήραϊ
 ἀέκων
 σὺν ὄχεσφι θοοῖς ἐς ἄμιλλαν ἔβα.

Again does love, looking upon me with melting glance beneath his dark eyelids, drive me by manifold enchantments into the endless snares of Aphrodite. Verily, I tremble at his approach, even as the yoke-bearing horse, the winner of prizes, when he is nigh to old age, goes unwillingly with the swift chariot into the contest.

III

(3)

Φλεγέθων, ᾧπερ διὰ νύκτα μακρὰν σείρια παμφανό-
 ωντα.

Glowing like stars shining bright through the long night.

IV

(5)

Εὐρύαλε, γλαυκέων Χαρίτων θάλος,

* * * *

καλλικόμων μελέδημα, σὲ μὲν Κύπρις

ἃ τ' ἀγανοβλέφαρος Πειθὼ ῥοδέοισιν ἐν ἄνθεσι
θρέψαν.

Euryalus, nursling of the bright-eyed Graces,
joy of the fair-tressed loves, the Cyprian goddess
and gentle-eyed Persuasion reared thee among
the blossoms of the rose.

V

(6)

Μύρτα τε καὶ ἴα καὶ ἐλίχρυσος,

μᾶλά τε καὶ ῥόδα καὶ τέρεινα δάφνα.

Myrtle-berries and violets and marigold, apples
and roses and tender laurel.

VI

(7)

Τᾶμος ἄϋπνος κλυτὸς ὄρθρος ἐγείρησιν ἀηδόνας.

Then the unsleeping, glorious dawn awakes
the nightingales.

VII

(9)

Γλαυκώπιδα Κασσάνδραν
 ἔρασιπλόκαμον κούραν Πριάμον φᾶμις ἔχῃσι βροτῶν.

The voice of men tells of bright-eyed Cassandra, fair-haired daughter of Priam.

VIII

(16)

Hercules and the Molionidae

Τούς τε λευκίππους κόρους
 τέκνα Μολιόνας κτάνον,
 ἄλικας ἰσοπάλους, ἐνιγυίους,
 ἀμφοτέρους γεγαῶτας ἐν ὥῳ
 ἀργυρέῳ . . .

And I slew the youths with white steeds, the sons of Molione, equal in age and equally matched, joined in one body, twin-born in an egg of silver sheen.

IX

(21)

Δαρὸν δ' ἄνεω χρόνον ἦστο τάφει πεπαγώς.

And for a long time he sat silent, keeping close to the tomb.

X

(22)

The reference is to the island of Ortygia having been joined by a mole to Syracuse.

Παρὰ χέρσον

λίθινον ἔκλεκτον παλάμαισι βροτῶν·

πρόσθε δέ νιν πεδ' ἀναριτᾶν

ἰχθύες ὠμοφάγοι νέμοντο.

Along a causeway of stones brought together by men's hands; but before ravening fish and sea-mussels inhabited there.

XI

(24)

Δέδοικα, μή τι παρ θεοῖς

ἀμβλακῶν τιμὰν πρὸς ἀνθρώπων ἀμείψω.

I fear lest, sinning in the sight of the gods, I win in exchange honour from men.

XII

(26)

(Τάχα κέν τις ἀνὴρ) Ἑριδος ποτὶ μάργον ἔχων στόμα
ἀντία δῆριν ἐμοὶ κορύσσοι.

Some one, perchance, moving forward the raging lips of strife, will prepare battle against me.

XIII

(27)

Οὐκ ἔστιν ἀποφθιμένοις ζωᾶς ἔτι φάρμακον εὐρεῖν.

There is no finding again for the dead a remedy
to bring back life.

XIV

(28)

Ποτᾶται δ' ἐν ἀλλοτρίῳ χάει.

And flies in unknown wastes of air.

ANACREON

Anacreon was a native of Teos, an Ionian city on the coast of Asia Minor, and his activity extends from about 530 B.C. to early in the next century. He lived under the protection of Polycrates, and after his death under that of Hipparchus at Athens, where he must have been contemporary with Simonides. His position as a court-poet naturally led to the absence from his work of political and serious interests, and he comes before us as a typical representative of the pleasure-loving Ionian temperament.

I

(I)

The goddess is invoked in connection with one of her seats of worship, Leucophris, a city of Magnesia, on the Lethaeus.

Γουνουμαί σ', ἐλαφηβόλε,
 ξανθὴ παῖ Διός, ἀγρίων
 δέσποιν' Ἀρτεμι θηρῶν.
 ἥ κου νῦν ἐπὶ Ληθαίου
 δίνησι θρασυκαρδίων
 ἀνδρῶν ἐσκατορᾶς πόλιν
 χαίρουσ'· οὐ γὰρ ἀνημέρους
 ποιμαίνεις πολιήτας.

Thee, Artemis, I entreat, huntress of stags, golden-haired daughter of Zeus, mistress of savage beasts, who now somewhere by the eddies of Lethaeus lookest down with joy upon a city of brave-hearted men;—for thou shepherdest no ungentle citizens.

II

(2)

To Dionysus

ὦναξ, ᾧ δαμάλης Ἔρως
 καὶ Νύμφαι κυανώπιδες
 πορφυρέη τ' Ἀφροδίτη
 συμπαίξουσιν· ἐπιστρέφει δ'
 ὑψηλῶν κορυφὰς ὀρέων,
 γουνοῦμαί σε· σὺ δ' εὐμενῆς
 ἔλθ' ἡμῖν, κεχαρισμένης δ'
 εὐχολῆς ἐπακούειν.
 Κλευβούλῳ δ' ἀγαθὸς γενεῦ
 σύμβουλος· τὸν ἐμὸν δ' ἔρωτ',
 ᾧ Δεύνυσσε, δέχεσθαι.

King, with whom Love the conqueror, and the
 dark-eyed Nymphs, and radiant Aphrodite sport,
 who ranged over the tops of the lofty mountains,
 thee I entreat. And do thou come graciously
 disposed to us, and hearken to my prayer, giving
 it thy favour. Be to Cleobulus a good counsellor,
 and bid him receive, O Dionysus, my love.

III

(3)

Κλευβούλου μὲν ἔγωγ' ἐρῶ,
 Κλευβούλῳ δ' ἐπιμαίνομαι,
 Κλεύβουλον δὲ διοσκέω.

Cleobulus I love, and for Cleobulus I am dis-
 traught, and upon Cleobulus I fix steadfastly my
 eyes.

IV

(4)

ὦ παῖ παρθένιον βλέπων,
 δίξημαί σε, σὺ δ' οὐ κοεῖς,
 οὐκ εἰδώς, ὅτι τῆς ἐμῆς
 ψυχῆς ἡνιοχέυεις.

Boy with a maiden's eyes, I seek after thee ;
 but thou heedest not, unwitting that thou holdest
 the reins of my heart.

V

(6)

Μεῖς μὲν δὴ Ποσιδηϊῶν
 ἔστηκεν, νεφέλας δ' ὕδωρ
 βαρύνει, Δία τ' ἄγριοι
 χειμῶνες κατάγουσιν.

It is the month of Poseidon, and water makes
 heavy the clouds, and fierce storms bring down
 Zeus from the sky.

VI

(7)

Σὺ γὰρ ᾗς ἔμοιγ'
 ἀστεμφής.

For thou wast unrelenting to me.

VII

(8)

Ἐγὼ δ' οὐτ' ἂν Ἀμαλθίης
 βουλοίμην κέρας, οὐτ' ἔτεα
 πεντήκοντά τε καὶ ἑκατόν
 Ταρτησσοῦ βασιλεῦσαι.

But for me, I would not wish for the horn of Amalthea, nor to be for a hundred and fifty years the lord of Tartessus.

VIII

(13A)

Ἔρως παρθένιος πόθῳ
 στίλβων καὶ γεγανωμένος.

Love for a maiden, love radiant and glad with desire.

IX

(14)

Σφαίρῃ δηῦτέ με πορφυρέῃ
 βάλλων χρυσοκόμης Ἔρως
 νήνι ποικιλοσαμβάλῳ
 συμπαίζειν προκαλεῖται·
 ἢ δ', ἐστὶν γὰρ ἀπ' εὐκτίτου
 Λέσβου, τὴν μὲν ἐμὴν κόμην,
 λευκὴ γάρ, καταμέμφεται,
 πρὸς δ' ἄλλον τινὰ χάσκει.

Golden-haired love, casting at me again his purple ball, challenges me to sport with a maid

with broidered sandals. But she, for she is from fair-built Lesbos, slights my hairs, since they are white, and gazes love-lost upon another.

X

(15)

Οὐ δηῦτ' ἔμπεδός εἰμι,
οὐδ' ἀστοῖσι προσηνής.

I am not of constant mind, nor gracious to the townsfolk.

XI

(17)

Ἡρίστησα μὲν ἱτρίου λεπτοῦ μικρὸν ἀποκλάς,
οἶνον δ' ἐξέπιον κάδον, νῦν δ' ἀβρῶς ἐρόεσσαν
ψάλλω πηκτίδα τῇ φίλῃ κωμάζων παῖδι ἀβρῇ.

For the mid-day meal I broke off a small piece of light wheaten cake, and drained a jar of wine; and now daintily I strike the sweet harp, making song to a loved and dainty maid.

XII

(18)

Ψάλλω δ' εἴκοσι (Λυδόν)
χορδῇσιν μαγάδην ἔχων, ᾧ Λεύκαστι, σὺ δ' ἡβᾶς.

I play, Leucaspis, on a Lydian harp of twenty strings,—and thou art in the fairness of thy youth.

XIII

(19)

Ἄρθεις δηῦτ' ἀπὸ Λευκάδος
πέτρης ἐς πολὺν κύμα κολυμβῶ μεθύων ἔρωτι.

Springing again from the Leucadian rock, I
plunge, drunk with love, into the grey sea.

XIV

(20)

Τίς ἐρασμῖην

τρέψας θυμὸν ἐς ἥβην τέρενων ἡμιόπων ὑπ' αὐλῶν
ὀρχεῖται;

Who, turning his soul to sweet mirth, dances
to the sound of soft flutes with but three stops?

XV

(21)

An attack upon Artemon, his successful rival in the
affections of Eurypyle.

Ξανθῇ δέ γ' Εὐρυπύλῃ μέλει

ὁ περιφόρητος Ἄρτεμων·

πρὶν μὲν ἔχων βερβέριον, καλύμματ' ἐσφηκωμένα,
καὶ ξυλίνους ἀστραγάλους ἐν ὤσϊ, καὶ ψιλὸν περὶ

πλευρῇσι (δέρμ' ἦει) βοός,

νήπλυτον εἴλυμα κακῆς ἀσπίδος, ἀρτοπώλιν

κάθελοπόρνοισιν ὁμιλέων ὁ πονηρὸς Ἀρτέμων,
 κίβδηλον εὕρισκων βίον·
 πολλὰ μὲν ἐν δουρὶ δεθεὶς αὐχένα, πολλὰ δ' ἐν τροχῷ,
 πολλὰ δὲ νῶτον σκυτίνη μάστιγι θωμιχθείς, κόμην
 πώγωνά τ' ἐκτετιλμένος.
 νῦν δ' ἐπιβαίνει σατινέων, χρύσεια φορέων καθέρματα
 παῖς Κύκης, καὶ σκιαδίσκην ἐλεφαντίνην φορεῖ
 γυναιξὶν αὖτως.

But to golden-haired Eurypyle Artemon of evil
 fame is dear. Once he went wearing the pointed
 head-gear of a turban, with wooden earrings in
 his ears, and a worn ox-skin, the unwashed cover-
 ing of a sorry shield, round his sides, consorting
 with baking-women and the vilest strumpets,
 Artemon the base, winning a trickster's liveli-
 hood; his neck often bound in the stocks and to
 the wheel, his back often lashed with a leathern
 scourge, his hair and beard plucked out. But
 now he mounts upon a car, he, Cyce's son, decked
 with golden earrings, and carries like a woman a
 sunshade of ivory.

XVI

(24)

Ἀναπέτομαι δὴ πρὸς Ὀλυμπον πτερύγεσσι κούφαις
 διὰ τὸν Ἔρωτ'· οὐ γὰρ ἐμοὶ παῖς ἐθέλει συνηβᾶν.

Up to Olympus I fly on light wings because of
 Love, for there is a boy who consents not to take
 dalliance with me.

XVII

(25)

(Ἔρως), ὥς μ' ἐσιδὼν γένειον
ὑποπόλιον χρυσοφαέννων πτερύγων ἀήταις
παραπέτεται.

When Love, seeing me with grey-sprinkled
beard, flies by with a windy sweep of his gold-
bright pinions.

XVIII

(28)

Ἀσπίδα ῥίψας ποταμοῦ καλλιρόου παρ' ὅχθας.

Casting away my shield by the banks of the
fair-flowing river.

XIX

(32)

Ὡνοχόει δ' ἀμφίπολος μελιχρόν
οἶνον, τρικύαθον κελέβην ἔχουσα.

And a handmaiden was pouring the sweet
wine, having a beaker that held three cupfuls.

XX

(33)

Οὐδ' ἀργυρέη κω τότ' ἔλαμπε πειθώ.

Nor then did Persuasion yet shine silver-
handed.

XXI

(36)

Αἶνοπαθῇ πατρίδ' ἐπόψομαι.

I shall look upon my sore-stricken father land.

XXII

(38)

Ἀσήμων ὑπὲρ ἐρμάτων φορεῦμαι.

Over hidden reefs I am borne.

XXIII

(41)

*Ὁ Μεγίστης δ' ὁ φιλόφρων δέκα δὴ μῆνες, ἐπεὶ τε
στεφανοῦται τε λύγῳ καὶ τρύγα πίνει μελιγδέα.*

Ten months it is since Megistes, the gentle-hearted, was wreathed with willow, and drank the sweet vintage-wine.

XXIV

(42)

Καθαρῇ δ' ἐν κελέβῃ πέντε τε καὶ τρεῖς ἀναχέισθων.

In a spotless bowl let there be mixed five measures of water and three of wine.

XXV

(43)

Πολιοὶ μὲν ἡμῖν ἤδη κρόταφοι κάρη τε λευκόν,
 χαρίεσσα δ' οὐκέθ' ἤβη πάρα, γηράλεοι δ' ὀδόντες.
 γλυκεροῦ δ' οὐκέτι πολλὸς βιότου χρόνος λέλειπται.
 διὰ ταῦτ' ἀνασταλύζω θαμὰ Τάρταρον δεδοικώς.
 Ἄϊδεω γάρ ἐστι δεινὸς μυχός, ἀργαλέη δ' ἐς αὐτόν
 κάθοδος· καὶ γὰρ ἐτοῖμον καταβάντι μὴ ἀναβῆναι.

Now are my temples grey, and my head white,
 and gracious youth is no longer with me, and my
 teeth are old. And a long time of sweet life is
 no more left me; wherefore I often sigh in fear
 of Tartarus. For terrible is the depth of Hades,
 and grievous the descent to it; for it is fated for
 him that has gone down to come not up again.

XXVI

(44)

Ἔραμαι (δέ) τοι συνηβᾶν· χαριτεῦν ἔχεις γὰρ ἡθος.

I long to take joy with thee, for thou hast a
 pleasant soul.

XXVII

(45)

Ἐμὲ γὰρ (νέοι) λόγων εἵνεκα παῖδες ἄν φιλοῖεν·
 χαριέντα μὲν γὰρ ᾄδω, χαριέντα δ' οἶδα λέξαι.

For the young would love me for my words,
 since sweetly I sing, and sweetly know how to
 speak.

XXVIII

(46)

Ἀστραγάλαι δ' Ἐρωτός εἰσιν μανίαι τε καὶ κύδοιμοι.

Love's dice are madnesses and tumults.

XXIX

(47)

Μεγάλῳ δηῦτέ μ' Ἔρως ἔκοψεν ὥστε χαλκεὺς
πελέκει, χειμερίῃ δ' ἔλουσεν ἐν χαράδρῃ.

Love, like a smith, smites me again with a mighty axe, and bathes me in a stream winter-cold.

XXX

(48)

Ἀπέκειρας δ' ἀπαλῆς κόμης ἄμωμον ἄνθος.

Thou art shorn of the perfect flower of thy soft tresses.

XXXI

(50)

Ἀπό μοι θανεῖν γένοιτ'· οὐ γὰρ ἂν ἄλλη
λύσις ἐκ πόνων γένοιτ' οὐδαμὰ τῶνδε.

Would that it might be mine to die, for no other release could there be in any wise from these troubles.

XXXII

(51)

Ἄγανῶς οἶά τε νεβρὸν νεοθηλέα
γαλαθηνόν, ὅστ' ἐν ὕλης κεροέσσης
ἀπολειφθεὶς ὑπὸ μητρὸς ἐπτοήθη.

Gently as a new-born fawn unweaned, which,
left by its antlered dam, quivers for fear in the
woods.

XXXIII

(54)

Ἐπὶ δ' ὀφρύσιν σελίνων στεφανίσκους
θέμενοι θάλειαν ὀρτὴν ἀγάγωμεν
Διονύσῳ.

Placing wreaths of parsley upon our brows, let
us lead the goodly festival to Dionysus.

XXXIV

(62)

Φέρ' ὕδωρ, φέρ' οἶνον, ὦ παῖ,
φέρε δ' ἀνθεμεῦντας ἡμῖν
στεφάνους, ἔνεικον, ὥς δὴ
πρὸς Ἑρωτα πυκταλίζω.

Bring water, bring wine, O boy, bring gar-
lands of flowers to us, hither with them, that I
may try a boxing-match with Love.

XXXV

(63)

Ἄγε δῆ, φέρ' ἡμῖν, ὦ παῖ,
 κέλεβην, ὅκως ἄμυστιν
 προπίω, τὰ μὲν δέκ' ἐγχείας
 ὕδατος, τὰ πέντε δ' οἴνου
 κυάθους, ὥς ἀνυβριστί
 ἀνὰ δηῦτε βασσαρήσω.

* * *

Ἄγε δηῦτε μηκέθ' οὔτω
 πατάγω τε κάλαλητῶ
 Σκυθικὴν πόσιν παρ' οἴνω
 μελετῶμεν, ἀλλὰ καλοῖς
 ὑποπίνοντες ἐν ὕμνοις.

Come, bring to us a goblet, boy, for me to
 drink a long health, and pour in ten measures of
 water and five of wine, that I may revel again
 without turbulence.

* * * * *

How now, let us no longer thus with din and
 uproar practise Scythian drinking at our cups,
 but quaffing little, with goodly singing the while.

XXXVI

(65)

Τὸν Ἔρωτα γὰρ τὸν ἄβρόν
 μέλομαι βρύοντα μίτραις
 πολυανθέμοις ἀείδειν·

ὄδε γὰρ θεῶν δυναστής,
ὄδε καὶ βροτοὺς δαμάζει.

For it is my care to sing of delicate Love,
decked with garlands of many a flower ; since he
is lord of the gods, and he vanquishes men also.

XXXVII

(68)

Μνᾶται δηῦτε φαλακρὸς Ἀλεξίς.

Bald-pate Alexis goes again a-wooing.

XXXVIII

(70)

Ὅρσόλοπος μὲν Ἀρης φιλέει μεναίχμαν.

Fiery Ares loves the man staunch in fight.

XXXIX

(72)

Νῦν δ' ἀπὸ μὲν στέφανος πόλεος ὄλωλεν.

But now has the city's crown of towers
perished.

XL

(74)

. . . Ἐγὼ δὲ μισέω
 πάντας, ὅσοι χθονίους ἔχουσι ῥυσμούς
 καὶ χαλεπούς· μεμάθηκά σ', ὦ Μεγίστη,
 τῶν ἀβακίζομένων.

I hate all that have a temper secret and stern,
 but I have found thee, O Megistes, to be of the
 gentle-minded.

XLI

(75)

In Puellam Immaturam et Fugacem

Πῶλε Θρηκίη, τί δὴ με λοξὸν ὄμμασιν βλέπουσα
 νηλεῶς φεύγεις, δοκέεις δέ μ' οὐδὲν εἰδέναι σοφόν :
 ἴσθι τοι, καλῶς μὲν ἄν τοι τὸν χαλινὸν ἐμβάλοιμι,
 ἥνίας δ' ἔχων στρέφοιμί σ' ἀμφὶ τέρματα δρόμου.
 νῦν δὲ λειμῶνάς τε βόσκειαι κοῦφά τε σκιρτῶσα
 παίζεις·
 δεξιὸν γὰρ ἵπποσείρην οὐκ ἔχεις ἐπεμβάτην.

Thracian filly, why, looking upon me with eyes
 askance, dost thou pitilessly fly me, and deem
 that I know naught of wisdom? Be sure that I
 would deftly place a bit upon thee, and, reins
 in hand, would wheel thee round the midway
 pillar of the course. But now thou grazest over

the meadows, and lightly bounding dost take thy sport, for thou hast no skilful, steed-curbing rider.

XLII

(76)

Κλῦθί μεν γέροντος εὐέθειρα χρυσόπεπλε κούρα.

Maiden of the fair tresses and golden robe, give ear to me that am old.

XLIII

(77)

Ἐδτέ μοι λευκαὶ μελαίναις ἀναμεμίζονται τρίχες.

When white hairs shall have been mingled with my black.

XLIV

(83)

Στεφάνους δ' ἀνὴρ τρεῖς ἕκαστος εἶχεν,
τοὺς μὲν ῥοδίνους, τὸν δὲ Ναυκρατίτην.

And each man had three garlands, two of roses and one of the myrtle of Naucratis.

XLV

(84)

Ἔστε ξένοισι μειλίχοις εἰκότες,
στέγης τε μοῦνον καὶ πυρὸς κεχρημένοις.

Ye are like to gentle strangers needing only shelter and fire.

XLVI

(85)

Πάλαι ποτ' ἦσαν ἄλκιμοι Μιλήσιοι.

Once of old there were brave Milesians.

XLVII

(88)

Κοῦ μοκλὸν ἐν θύρῃσι διξῆσιν βαλὼν
ἥσυχος καθεύδει.

And without shooting the bolt in the double doors, he sleeps quietly.

XLVIII

(89)

Ἐρῶ τε δηῦτε κοῦκ ἐρῶ
καὶ μαίνομαι κοῦ μαίνομαι.

I love again and love not, I am mad and then not mad.

XLIX

(90)

Μηδ' ὥστε κῦμα πόντιον
λάλαξε, τῇ πολυκρότῃ
σὺν Γαστροδῶρῃ καταχύδην
πίνουσα τὴν ἐπίστιον.

Babble not like a wave of the sea, while with

noisy Gastrodore you drain without measure the cup to the hearth-gods.

L

(92)

Ὁ μὲν θέλων μάχεσθαι,
πάρεστι γάρ, μαχέσθω.

He that has a mind to fight, let him fight, for now is the time.

LI

(93)

ὦ ραννὲ δὴ λίην,
πολλοῖσι γὰρ μέλεις.

O boy too fair, for thou art loved of many.

LII

(114)

Ἀλκίμων σ', ὠριστοκλείδη, πρῶτον οἰκτείρω φίλων,
ᾧ λεσας δ' ἤβην, ἀμύνων πατρίδος δουλητήν.

First of my valiant friends I mourn thee, Aristocleides, who didst lose thy young life, warding off slavery from thy country.

SIMONIDES

Simonides (556-467 B.C.) is a link between two very different periods of Greek history, the one which preceded, and the one which followed the Persian wars, and played throughout an important part amongst his contemporaries. He was born an Ionian in the island of Ceos, lived under the protection of Hipparchus at Athens, afterwards with the great Thessalian families of the Aleuadae and Scopadae, returned to Athens shortly after the close of the second Persian war, and removed soon afterwards to the court of Hiero, the tyrant of Syracuse, where he was a rival and enemy of Pindar. He remained in Sicily till the time of his death. He was the first to make use of lyric poetry as a means of addressing a national audience upon national themes, and also the first to make a practice of commemorating special occasions for a money fee.

I

(4)

Τῶν ἐν Θερμοπύλαις θανόντων
 εὐκλεῆς μὲν ἂν τύχα, καλὸς δ' ὁ πότμος,
 βωμὸς δ' ὁ τάφος, πρὸ γόων δὲ μνᾶστις, ὁ δ' οἶκτος
 ἔπαινος·
 ἐντάφιον δὲ τοιοῦτον οὔτ' εὐρώς
 οὔθ' ὁ πανδαμάτωρ ἀμανρώσει χρόνος.

ἀνδρῶν ἀγαθῶν ὅδε σηκὸς οἰκέταν εὐδοξίαν
 Ἑλλάδος εἴλετο· μαρτυρεῖ δὲ καὶ Λεωνίδας
 Σπάρτας βασιλεύς, ἀρετᾶς μέγαν λελοιπῶς
 κόσμον ἀέναον κλέος τε.

Of those that died in Thermopylae glorious is the fortune, and fair the doom ; their grave is an altar ; for mourning they have remembrance, for lamentation praise. And such a winding-sheet neither decay nor all-conquering time shall make dim.

This sepulchre of valiant men has received the fair fame of Hellas for its habitant, as Leonidas also, king of Sparta, bears witness, who has left behind great glory of noble deeds and renown ever fresh.

II

(5)

This poem is addressed to Simonides' patron, Scopas of Thessaly, a man of notoriously bad character, whom the poet adroitly avoids censuring.

Ἄνδρ' ἀγαθὸν μὲν ἀλαθέως γενέσθαι
χαλεπὸν χερσὶν τε καὶ ποσὶ καὶ νόῳ τετράγωνον,
ἄνευ ψόγου τετυγμένον·
ὃς ἂν ᾗ κακὸς μηδ' ἄγαν ἀπάλαμνος, εἰδὼς γ' ὄνασί-
πολιν δίκαν

ὑγιῆς ἀνὴρ· οὐδὲ μὴ μιν ἐγὼ
μωμάσομαι· τῶν γὰρ ἀλιθίων
ἀπείρων γενέθλα.

πάντα τοι καλὰ, τοῖσί τ' αἰσχρὰ μὴ μέμικται.

Οὐδέ μοι ἐμμελέως τὸ Πιπτάκειον
νέμεται, καίτοι σοφοῦ παρὰ φωτὸς εἰρημένον· χαλε-
πὸν φάτ' ἐσθλὸν ἔμμεναι.

θεὸς ἂν μόνος τοῦτ' ἔχοι γέρας· ἄνδρα δ' οὐκ ἔστι
μὴ οὐ κακὸν ἔμμεναι,

ὃν ἀμάχανος συμφορὰ κατέλῃ.
πράξαις γὰρ εἶ παῖς ἀνὴρ ἀγαθός,
κακὸς δ', εἰ κακῶς (τι)·

καὶ τὸ πλείστον ἄριστοι, τοὺς θεοὶ φιλέωντι.

Τοῦνεκεν οὐποτ' ἐγὼ τὸ μὴ γενέσθαι
δυνατὸν διζήμενος, κενεὰν ἐς ἄπρακτον ἐλπίδα μοῖραν
αἰῶνος βαλέω,
πανάμωμον ἄνθρωπον, εὐρυέδους ὅσοι καρπὸν αἰνύ-
μεθα χθονός·
ἐπὶ τ' ὕμνῳ εὐρὼν ἀπαγγελέω.

πάντας δ' ἐπαίνημι καὶ φιλέω,
 ἐκὼν ὅστις ἔρδῃ
 μηδὲν αἰσχρόν, ἀνάγκη δ' οὐδὲ θεοὶ μάχονται

It is difficult for a man to become truly good, perfect as a square in hands and feet and mind, wrought without blame. Whosoever is not evil nor beyond measure worthless, who takes thought for justice, the upholder of cities, is a sound man. Verily, I will not blame him, for the race of fools is endless. All things, in truth, are good, in which baseness is not mixed.

Nor do I deem the words of Pittacus to have been fitly spoken, though from the mouth of a wise man. 'Hard,' he said, 'it is to be good.' Nay, this glory god alone would have, but a man cannot but be bad whom resistless misfortune seizes. For every one is good who has fared well, but bad if he has in aught fared ill, and for the most part those are best whom the gods love.

Wherefore never will I cast away my portion of life idly upon a bootless hope, seeking for that which cannot be, a man wholly without blame amongst all of us that eat the fruits of the broad-seated earth; when I have found such an one, I will declare him to you. But I praise and love all who of their own will do nothing base; but against necessity not even the gods contend.

III

(7)

From an Epinicion in honour of mules, only one side of whose parentage is referred to.

Χαίρετ' ἀελλοπόδων θύγατρες ἵππων.

Hail, daughters of storm-swift steeds.

IV

(8)

Glaucus the Boxer /

Οὐδὲ Πολυδεύκεος βία
χείρας ἀντείνειτ' ἄν ἐναντίον αὐτῷ,
οὐδὲ σιδάρεον Ἀλκμάνας τέκος.

Neither mighty Pollux, nor Alcmene's iron son,
would lift hands against him.

V

(10)

Astylus the Runner

Τίς δὴ τῶν γε νῦν τοσάσδε πέταλσι μύρτων
ἢ στεφάνοισι ῥόδων ἀνεδήσατο νίκας
ἐν ἀγῶνι περικτιόνων;

[Who of men now living garlanded so many
victories, with leaves of myrtle or chaplets of the
rose, in the contest of the country-side?

VI

(12)

Ὡς ὁπότεν χειμέριον κατὰ μῆνα πινύσκη
 Ζεὺς ἄματα τέσσαρα καὶ δέκα,
 λαθάνεμόν τέ μιν ὥραν καλέοισιν ἐπιχθόνιοι
 ἱρὰν παιδοτρόφον ποικίλας
 ἀλκυόνος.

As when in the winter month Zeus brings fourteen days of calm, and mortals call it the sacred, windless breeding-time of the many-coloured halcyon.

VII

(13)

A pun upon the name of a defeated athlete, Crius (*κριός*, a ram).

Ἐπέξαθ' ὁ Κριὸς οὐκ ἀεικέως
 ἐλθὼν ἐς εὐδενδρον ἀγλαὸν Διὸς
 τέμενος.

Fittingly did Crius lose his fleece, when he came to the glorious tree-planted precinct of Zeus.

VIII

(14)

Πῖνε, πῖν' ἐπὶ συμφοραῖς.

Drink, drink to the good hap.

IX

(25)

[*Wind at Sea*

Ἀπαλὸς δ' ὑπὲρ κυμάτων χεόμενος
πορφύρεα σχίζει περὶ πρῶραν τὰ κύματα.

[And streaming softly over the billows it parts
the dark-gleaming waves about the prow.

X

(29)

This and the following fragment refer to the movements
of a chorus in the dance.

Ἀπέλαστον ἵππον ἢ κύνα
Ἀμυκλαίαν ἀγωνίῳ
ἐλελιζόμενος ποδὶ μίμεο, καμπύλον μέλος διώκων.

Show thyself like a horse that none can out-
strip, or a hound of Amyclae, thy feet whirling
in the contest, as thou followest the mazy strain.

XI

(30)

ε
~ ~

Οἶος (δὲ κύων) ἀνὰ Δώτιον ἀνθεμόεν πεδῖον
πέταται θάνατον κερόεσσα
εὐρέμεν ματεύων ἐλάφῳ·
τὰν μεθέπ' αὐχένα στρέφοισαν ὑγρόν τε κάρα
πάντ' ἐπ' οἶμον.

And as a dog courses over the flower-bearing
plain of Dotium, seeking to bring death to an

antlered hind, and pursues it as it turns every way its neck and supple head.

XII

(31)

Ὅπα δὲ γαρῦσαι ↓

σύν τ' ἐλαφρὸν ὄρχημα οἶδα ποδῶν μιγνύμεν.¹

Κρητά μιν καλέοισι τρόπον, τό τ' ὄργανον Μολοσσόν.

I know how to lift the voice in song, and to join therewith the light tripping of the feet; Cretan they call the mode, and the instrument the Molossian.

XIII

(32)

The reference is to the fall of the Scopadae.

Ἀνθρωπος ἐὼν μή ποτε φάσῃς ὅ τι γίνεται αὔριον,
μηδ' ἄνδρα ἰδὼν ὄλβιον, ὅσσον χρόνον ἔσσεται.

ὥκεια γὰρ, οὐδὲ τανυπτερύγου μνίας
οὐ τόσα μετάστασις.

Never say, being mortal, what comes to pass to-morrow, nor when thou seest a man happy, for how long time he will be so. For swift is the transit, and not so swift is that of the fly upon the wing.

¹ The first two lines as in Schneidewin's text.

XIV

(36)

Οὐδὲ γὰρ οἱ πρότερόν ποτ' ἐπέλοντο,
 θεῶν δ' ἐξ ἀνάκτων ἐγένονθ' υἱες ἡμίθεοι,
 ἄπονον οὐδ' ἄφθιτον οὐδ' ἀκίνδυνον βίον
 ἐς γῆρας ἐξίκοντο τελέσσαντες.

For not even they who were before, the progeny half-divine of gods who were kings, not even did they reach old age fulfilling their life without toil or decay or perils.

XV

(37)

Danae

Ὅτε λάρνακι κεῖτ' ἐν δαιδαλέᾳ
 ἄνεμός τ' ἐφόρει μιν πνέων κινηθείσά τε λίμνα,
 δείμα προσεῖρπε τότ' οὐκ ἀδιάντοισι παρειαῖς,
 ἀμφί τε Περσεῖ βάλλε φίλαν χέρ', εἶπέν τ' ὦ τέκος,
 οἶον ἔχω πόνον· σὺ δ' ἄωτεῖς·
 γαλαθηνῶ λάθει κνώσσεις ἐν ἀτερπεῖ
 δούρατι χαλκεογόμφῳ,
 νυκτὶ ἀλαμπεῖ κυανέῳ τε δνόφῳ καταλείς·
 ἄλμαν δ' ὑπερθεν τεῶν κομῶν βαθείαν
 παριόντος κύματος οὐκ ἀλέγεις, οὐδ' ἀνέμων
 φθόγγον, πορφυρέα
 κείμενος ἐν χλανίδι, πρόσωπον κλιθὲν προσώπῳ.
 εἰ δέ τοι δεινὸν τό γε δεινὸν ἦν,
 καὶ κεν ἐμῶν ῥημάτων λεπτὸν ὑπέιχες οὔας.

κέλομαι δ', εὔδε βρέφος, εὔδέτω δὲ πόντος,
 εὔδέτω δ' ἄμοτον κακόν·
 μεταιβολία δέ τις φανείη, Ζεῦ πάτερ,
 ἐκ σέθεν· ὅττι δὲ θαρσαλέον ἔπος
 εὔχομαι νόσφιν δίκας, σύγγνωθί μοι.

When she lay in the fair-wrought chest, and the wind with its breath and the troubled waters were bearing her, then terror crept upon her cheeks wet with tears, and casting her hand about Perseus, she said, 'O child, what woe is mine, but thou slumberest; with a babe's forgetfulness thou sleepest in a joyless barque brass-riveted, folded in with sunless night and black darkness. And thou heedest not the deep briny water of the wave passing above thy hair, nor the voice of the winds, as thou liest in thy purple cloak, thy cheek leaning against mine. Yet, if the terrible had terrors for thee, thou wouldst even turn a quick ear to my words. But I charge thee, sleep, little one, and let the sea sleep, and let our unceasing ills have sleep. And may some change appear, father Zeus, from thee; and in that I pray with bold words unlawfully, grant me pardon.'

XVI

(38)

Πάντα γὰρ μίαν ἰκνέεται δασπλήτα Χάρυβδιν,
 αἱ μεγάλαι τ' ἀρεταὶ καὶ ὁ πλοῦτος.

For to one dread gulf come all things, both great virtues and wealth.

XVII

(39)

Ἀνθρώπων ὀλίγον μὲν κάρτος, ἄπρακτοι δὲ μεληδόνες
 αἰῶνι δὲ παύρῳ πόνος ἀμφὶ πόνῳ·
 ὁ δ' ἄφυκτος ὁμῶς ἐπικρέμαται θάνατος·
 κείνου γὰρ ἴσον λάχον μέρος οἷ τ' ἀγαθοί
 ὅστις τε κακός.

Little is the might of men, and bootless their
 cares, and in a brief life there is trouble upon
 trouble. And death, not to be escaped, hangs
 over all alike; for of that both the good, and
 whosoever is bad, have won an equal share.

XVIII

(40)

Orpheus

whose head

Τοῦ καὶ ἀπειρέσιοι ποτῶντο
 ὄρνιθες ὑπὲρ κεφαλᾶς, ἀνὰ δ' ἰχθύες ὀρθοί
 κυανέου ἐξ ὕδατος ἄλλοντο καλᾷ σὺν αἰοιδᾷ.

Over whose head there also flew birds un-
 numbered, and fishes leapt upright from the
 dark water at the goodly strain.

XIX

(41)

Οὐδὲ γὰρ ἐννοσίφυλλος ἀήτα τότ' ὦρτ' ἀνέμων,
 ἃ τις κατεκώλυε κιδναμέναν μελιαδέα γᾶρυν
 ἀραρεῖν ἀκοαῖσι βροτῶν.

For no leaf-shaking gale of winds did then

arise, that hindered the spreading, tuneful voice
from meeting the ears of men.

XX

(42)

Ῥεῖα θεοὶ κλέπτοισιν ἀνθρώπων νόον.

Easily do the gods beguile the mind of mortals.

XXI

(43)

Love

Σχέτλιε παῖ, δολόμητις Ἀφροδίτα
τὸν Ἄρει κακομαχάνῳ τέκεν.

Cruel-hearted boy, whom guileful Aphrodite
bore to mischief-working Ares.

XXII

(45)

Musarum Fons

Ἄγνὰ ἐπίσκοπε Κλειοῖ, χερνίβων πολύλιστον
ἄτ' ἀρύντεσσι νᾶμα χρυσοπέπλου Μναμοσύνας
εὐῶδες ἱεῖς ἀμβροσίων ἐκ μυχῶν ἐραννὸν ὕδωρ.

Holy, guardian Clio that from the divine
hollow sendest forth a fair fragrant stream for
those drawing from golden-robed Mnemosyne's
lustral fount, sought with many a prayer.

XXIII

(46)

Α Μοῖσα γὰρ οὐκ ἀπόρως γεύει τὸ παρὸν μόνον, ἀλλ'
ἐπέρχεται
πάντα θεριζομένα· μή μοι καταπαύετ', ἐπείπερ ἄρξατο
τερπνοτάτων μελέων ὁ καλλιβόας πολύχορδος αὐλός.

For the Muse gives not men to taste in meagre fashion only of that which is before them, but goes onward, gathering all things to her harvest. Prithee, stay her not, since the fair-sounding flute of many notes has begun its strains most sweet.

XXIV

(47)

Ὅμιλ' εἰ δ' ἄνθ' εἰσιν, (ᾧ τε) μέλισσα
ξανθὸν μέλι μηδομένα.

But the poet dwells amid flowers, like a bee busied with golden honey.

XXV

(51)

Ἰσχει δέ με πορφυρέας
ἄλ' οὐδ' ἀμφιταρασσομένας ὀρυμαγδός.

And the roar of the dark-gleaming sea, tossing round about, enfolds me.

XXVI

(52)

(Εὐρυδίκας)

ἰοστεφάνου γλυκεῖαν ἐδάκρυσαν
 ψυχὰν ἀποπνέοντα γαλαθηνὸν τέκος.

They wept for the babe unweaned of violet-crowned Eurydice, when he breathed forth his sweet life.

XXVII

(53)

Meleager

Ὅς δουρὶ πάντας
 νίκασε νέους δινάεντα βαλὼν
 Ἄναυρον ὕπερ πολυβότρυνος ἐξ Ἴωλκοῦ·
 οὕτω γὰρ Ὀμηρος ἡδὲ Στασίχορος ᾄεισε λαοῖς.

Who outdid all the young men with the spear, hurling it from vine-clad Iolcus beyond the eddying Anaurus; for so sang Homer and Stesichorus to the peoples.

XXVIII

(55)

Βίον κέ σε μᾶλλον ὦνασα πρότερος ἐλθών.

Had I come earlier, I would have better given thee the boon of life.

XXIX

(57)

A criticism of the epigram by Cleobulus, one of the seven sages, upon the funeral monument of Midas.

Τίς κεν αἰνήσειε νόῳ πίσυνος Λίνδου ναέταν Κλεό-
 βουλον
 ἀενάοις ποταμοῖς ἀνθεσί τ' εἰαρινοῖσιν
 ἀελίου τε φλογὶ χρυσέῃ λιπαρᾷς τε σελάναις
 καὶ θαλασσίαισι δίναις ἀντία θέντα μένος στάλας ;
 ἅπαντα γάρ ἐστι θεῶν ἥσσω· λίθον δὲ
 καὶ βρόττοι παλάμαι θραύοντι· μωροῦ φωτὸς ἄδε
 βουλά.

Who that is wise in mind would praise Cleobulus, the dweller in Lindus, who likened the might of a pillar to the ever-flowing rivers, and the flowers of spring, and the golden beams of the sun and of the shining moon, and the eddies of the sea? For all things are subject to the gods, and as for stone the hands also of mortals shatter it. Behold in this the thought of a foolish man.

XXX

(58)

Ἔστι τις λόγος ποτὲ τὰν ἀρετὰν
 ναίειν δυσамβάτοις ἐπὶ πέτραις,
 νῦν δέ μιν θεῶν χῶρον ἅγνὸν ἀμφέπειν,
 οὐδ' ἅπαντ' ἀν βλεφάροις θνάτων ἔσοπτον,

ἤ μὴ δακέθυμος ἰδρώς
 ἔνδοθεν μόλῃ θ', ἵκηται τ' ἐς ἄκρον
 ἀνδρείας.

There is a story that once virtue dwelt upon pathless rocks, but that now she guards the holy place of the gods, and meets not in visible presence the eyes of any mortals, save him from whose inmost frame comes heart-grieving sweat, and who reaches the topmost height of manhood.

XXXI

(60)

ὦνθρωπε, κεῖσαι ζῶν ἔτι μᾶλλον τῶν ὑπὸ γᾶς ἐκείνων.

Fellow, while living thou art sunk in death, even more than those that are beneath the earth.]

XXXII

(61)

Οὐτις ἄνευ θεῶν
 ἀρετὰν λάβεν, οὐ πόλις, οὐ βροτός.
 θεὸς ὁ πάμμητις· ἀπήμαντον δέ
 οὐδέν ἐστιν ἐν αὐτοῖς.

No one without the help of the gods wins virtue, neither man nor city. God is the all-contriving; but amongst mortals there is nothing free from pain.

XXXIII

(62)

Οὐκ ἔστιν κακόν
ἀνεπιδόκητον ἀνθρώποις, ὀλίγω δὲ χρόνῳ
πάντα μεταρρίπτει θεός.

There is no evil not to be looked for by men,
and in a little time god overturns all things.

XXXIV

(65)

Ὁ δ' αὖ θάνατος κίχῃ καὶ τὸν φυγόμαχον.

Death comes also to him who flies from the
fight.

XXXV

(66)

[Ἔστι καὶ σιγᾶς ἀκίνδυνον γέρας.
Silence too has its safe reward.

XXXVI

(67)

Πόλις ἄνδρα διδάσκει.

Statecraft instructs a man.

XXXVII

(68)

Ἐπεὶ

πάσαις κορυδαλλίσι χρὴ λόφον ἐγγενέσθαι.

Since on every crested lark a crest there must be.

XXXVIII

(69)

Τὸ γὰρ γεγενημένον οὐκέτ' ἄρεκτον ἔσται.

For that which has come to pass will no more
be a thing unfulfilled.

XXXIX

(70)

Οὐδὲ καλᾶς σοφίας ἔστιν χάρις,
εἰ μὴ τις ἔχει σεμνὰν ὑγίειαν.

Nor is there grace in fair wisdom, unless one
has health the divine.

XL

(71)

Τίς γὰρ ἄδονᾶς ἄτερ,
θνατῶν βίος ποθεινὸς ἢ ποία τυραννίς;
τᾶς δ' ἄτερ οὐδὲ θεῶν ζαλωτὸς αἰών.

For what life of mortals, or what tyranny, is
desirable, if void of pleasure? Without that not
even the estate of the gods is to be envied.

XLI

(72)

Πορφυρέου
ἀπὸ στόματος ἰεῖσα φωνὰν παρθένος.

A maiden breathing forth her voice from rosy
lips.

XLII

(73)

Εὖτ' ἀηδόνες πολυκώτιλοι,
χλωραύχενες, εἰαριναί.

When the yellow-throated, carolling nightin-
gales, birds of spring . . .

XLIII

(74)

Ἀγγελε κλυτὰ ἔαρος ἀδυόδμου,
κυανέα χελιδοῦ.

Dark swallow, goodly messenger of sweet-
scented spring.

XLIV

(75)

The reference is perhaps to words uttered by Pindar on an occasion when he had defeated Simonides in a poetical contest.

Κούρων δ' ἐξελέγχει νέος
οἶνος οὐ τὸ πέρνυσσι δῶρον
ἀμπέλου· ὁ δὲ μῦθος κενεόφρων.

The new wine of boys puts not to shame last
year's gift of the vine, but the saying is a foolish
one.

XLV

(76)

Τὸ δοκεῖν καὶ τὰν ἀλάθειαν βιωταί.

Seeming o'ermasters even truth.

XLVI

(77)

Μόνος ἄλιος ἐν οὐρανῷ.

The sun reigns alone in the sky.

TIMOCREON

Timocreon was a Rhodian aristocrat, banished from his country on a charge, the truth of which he himself confesses in Frag. iii., of medising. He made in Athens the acquaintance of Themistocles, and became a bitter enemy of his for the reasons set forth in Frag. i. There was also a personal hostility between Timocreon and Simonides.

I

(I)

Ἄλλ' εἰ τύγε Πausανίαν ἢ καὶ τύγε Ξάνθιππον
αἰνέεις

ἢ τύγε Λευτυχίδαν, ἐγὼ δ' Ἀριστείδαν ἐπαινέω
ἄνδρ' ἱερᾶν ἀπ' Ἀθανᾶν

ἐλθεῖν ἓνα λῶστον, ἐπεὶ Θεμιστοκλῆ' ἤχθαρε Λατώ,
ψεύσταν, ἄδικον, προδόταν, ὃς Τιμοκρέοντα ξείνον
έόντα

ἀργυρίοισι κυβαλικοῖσι πεισθεὶς οὐ κατᾶγεν

ἐς πατρίδ' Ἰάλυσον·

λαβὼν δὲ τρί' ἀργυρίου τάλαντ' ἔβα πλέων εἰς
ὄλεθρον,

τοὺς μὲν κατάγων ἀδίκως, τοὺς δ' ἐκδιώκων, τοὺς δὲ
καίνων,

ἀργυρίων ὑπόπλεως· Ἴσθμοῖ δ' ἐπανδόκευε γλοιῶς
ψυδρὰ κρέα παρέχων·

οἱ δ' ἥσθιον κηϋῶντο μὴ ὥραν Θεμιστοκλέος γενέ-
σθαι.

The allusion in the concluding lines is probably to a division of the spoil exacted from medising cities, in which Themistocles took the lion's share.

But if you praise Pausanias, or you Xanthippus, or you Leutychides, I extol Aristides as the one best man that came from sacred Athens, since upon Themistocles Leto looked with loathing, a

man false, unjust, and traitorous, who won by base bribes restored not his own friend Timocreon to his native Ialysus. But having received three talents of silver he departed on a baneful voyage, restoring some unjustly, and casting some forth, and slaying some, loading himself with secret gains. And at the Isthmus he made miserly entertainment, furnishing counterfeit meats; and the rest did eat, and prayed that Themistocles' harvest-time might never come.

II

(2)

The beginning of a poem attacking Themistocles after his fall. The reference is the same in the next fragment.

Μοῦσα, τοῦδε τοῦ μέλεος
κλέος ἀν' Ἑλλανας τίθει,
ὥς εἰκοὸς καὶ δίκαιον.

Muse, set forth the fame of this song among the Greeks, as is fitting and just.

III

(3)

Οὐκ ἄρα Τιμοκρέων μοῦνος
Μήδοισιν ὠρκιατόμει,
ἀλλ' ἐντὶ κάλλοι δὴ πονηροί·
οὐκ ἐγὼ μόνα κόλouris·
ἐντὶ καὶ ἄλλαι ἀλώπεκες.

It was not, then, Timocreon alone that made a league with the Medes, but there are other

scoundrels as well; I am not the only one without a tail,—there are other foxes besides.

IV

(8)

ὦ φελέν σ', ὦ τυφλὲ Πλουῦτε, μήτε γῇ μήτ' ἐν
θαλάσσῃ μήτ' ἐν ἡπείρῳ φανῆμεν,
ἀλλὰ Τάρταρόν τε ναίειν κ' ἀχέροντα· διὰ σὲ γὰρ
σύμπαντ' ἐν ἀνθρώποις κακά.

Would that thou, blind God of wealth, hadst not appeared either on earth or sea or land, but didst inhabit Tartarus and Acheron; for all the evils amongst men are on account of thee.

V

(9)

ὦι ξυμβουλεύειν χερσὶ ἀπο, νοῦς δὲ πάρα.

Whose mind is ready for counsel, but whose hand holds back.

VI

(10)

The reference is to the epigram of Simonides (Bergk, 170).

Μοῦσά μοι Ἀλκμήνης καλλισφύρου νιδὸν ᾔειδε·
νιδὸν Ἀλκμήνης ᾔειδε Μοῦσά μοι καλλισφύρου.

It is the opinion of Bergk that in these lines Simonides was himself ridiculing the style of Timocreon.

Κηϊά με προσῆλθε φλυαρία οὐκ ἐθέλοντα.
Οὐκ ἐθέλοντά με προσῆλθε Κηϊά φλυαρία.

The prating of the Cean came to my ears unacceptably. Unacceptably to my ears came the prating of the Cean.

CORINNA

A poetess of Tanagra in Boeotia. She and Myrtis, who also belonged to Boeotia, were elder contemporaries of Pindar, who was born in 521 B.C. They contended with and defeated Pindar in his early youth, and he is said to have received help and instruction in his art from Corinna.

I

(9)

Possibly the words of a divine visitant.

᾽Η διανεκῶς εὐδεις ; οὐ μὰν πάρος ἦσθα Κόριννα.

Sleepest thou unceasingly? Yet before, Corinna, it was not so with thee.

II

(20)

Κλία γέροντ' αἰσομένα
 Ταναγρίδεσσι λευκοπέπλυσ·
 μέγα δ' ἐμῆς γέγασε πόλις
 λιγυροκωτίλης ἐνόπης.

To sing ancient glories to the white-robed women of Tanagra; and the city joys greatly in my voice clear-carolling.

III

(21)

Μέμφομη δὲ κὴ λιγουρὰν Μουρτίδ' ἰώνγα,
ὅτι βανὰ φούσ' ἔβα Πινδάραιο ποτ' ἔριν.

For my part I blame also tuneful Myrtis, that
being a woman she set forth to vie with Pindar.

LAMPROCLES

A dithyrambic poet, belonging probably to the early part of the fifth century B.C.

I

(2)

The Pleiads

Αἶτε ποταναῖς

ὁμώνυμοι πελειάσιν αἰθέρι νεῖσθε.

Ye that move in the sky, of the same name
with winged doves.

PRATINAS

Pratinas was a Dorian of Phlius in the northern Peloponnese, but is associated with Athens in the first part of the fifth century B.C. He competed with Aeschylus, and the first development of satyric drama, as distinct from tragedy proper, is ascribed to him. As a writer of dithyrambs, he appears in the first fragment as attacking the newer school of dithyrambists, who had abandoned the lyre for the flute, and who tended by their excessive attention to musical accompaniment to diminish the importance of the poet and chorus.

I

(I)

Τίς ὁ θόρυβος ὅδε ; τί τάδε τὰ χορεύματα ;
 τίς ὕβρις ἔμολεν ἐπὶ Διονυσιάδα πολυπάταγα θυ-
 μέλαν ;
 ἐμὸς ἐμὸς ὁ Βρόμιος· ἐμὲ δεῖ κελαδεῖν, ἐμὲ δεῖ
 παταγεῖν
 ἀν' ὄρεα θύμενον μετὰ Ναϊάδων
 οἷά τε κύκνον ἄγοντα ποικιλόπτερον μέλος.
 τὰν ἀοιδὰν κατέστασε Πιερίς βασίλειαν· ὁ δ' αὐλὸς
 ὕστερον χορευέτω· καὶ γάρ ἐσθ' ὑπηρέτας.
 κώμῳ μόνον θυραμάχοις τε πυγμαχίαισι νέων θέλει
 παροίνων
 ἔμμεναι στρατηλατάς.
 παῖε τὸν Φρύγα τὸν ἀοιδοῦ
 ποικίλου προαχέοντα·
 φλέγε τὸν ὀλεσισιαλοκάλαμον,
 λαλοβαρυνόπα παραμελορυθμοβάταν θ'
 ὑπαὶ τρυπάνῳ δέμας πεπλασμένον.
 ἦν ἰδοῦ· ἄδε σοι δεξιὰ
 καὶ ποδὸς διαρριφά, θριαμβοδιθύραμβε·
 κισσόχαιτ' ἄναξ ἄκουε τὰν ἐμὰν Δώριον χορείαν.

What din is here? What dances are these?
 What insolence has come to the oft-trodden stage
 of Dionysus? The Bromian is mine, is mine; it
 is for me to cry, for me to raise a clashing sound,

speeding over the mountains with the Naiads, and like a swan sending forth a melody of many-hued flight. The Pierian muse made the song supreme; let the flute be second in the dance, for it is servant; only in the revel and the door-assailing strifes of drunken striplings is it wont to be lord. Beat off the Phrygian whose notes take the lead of the well-skilled singer; burn the spittle-wasting, loud-babbling flute, that comes marring tune and measure, its body shaped beneath the boring-tool. Behold now, god of the dithyramb, like this are their right hands¹ and outflung feet; but do thou, ivy-crowned king, give ear to my Dorian strain.

II

(2)

Spartan love of Music

Λάκων ὁ τέττιξ εὐτυκος ἐς χορόν.

The grass-hopper of Lacedaemon is ready for the dance.

III

(3)

Οὐ γὰρ ἀυλακισμέναν ἀρῶν, ἀλλ' ἄσκαφον ματεύων.

Ploughing not a land already furrowed, but seeking one untilled.

¹ The chorus here probably imitate derisively the action of the fingers up and down the stops of the flute.

PHRYNICHUS

This is the Athenian tragic poet of that name, who exhibited plays from about 512 to 476 B.C. A great share in the development of tragedy belongs to him, his chief excellence as a writer lying in the lyrical side of it.

I

(2)

Λάμπει δ' ἐπὶ πορφυρέαις παρῆσι φῶς ἔρωτος.

And on his glowing cheeks shines the light of love.

DIAGORAS

Diagoras was born in the island of Melos. The following dithyrambic fragment is curiously opposed to his subsequent speculations in philosophy, which procured for him the title of the Atheist, and led to his expulsion from Athens in 411 B.C. on a charge of impiety.

I

(1)

Θεός, θεὸς πρὸ παντὸς ἔργου βροτείου
 νωμᾷ φρέν' ὑπερτάταν,
 αὐτοδαῆς δ' ἀρετὰ βραχὺν οἶμον ἔρπει.

It is God, God who before every deed of mortals moves his most high will, but virtue self-taught creeps but a little way.

CYDIAS

A native of Hermione in Argolis, and belonging, perhaps, in date to the beginning of the fifth century B.C.

I

(1)

Εὐλαβεῦ δὲ μὴ κατέναντα λέοντος
νεβρὸς ἐλθὼν μοῖραν αἰρεῖσθαι κρεῶν.

Fawn that you are, beware ; lest, coming face to face with a lion, you take upon yourself the doom of becoming his prey.¹

¹ Or 'claim a share in the prey,' a proverbial saying in reference to a lion. The first rendering, however, is better suited to the context in Plato *Charm.* 155 D., where the passage is quoted, and is supported by Jowett's translation *ad loc.*

PRAXILLA

A poetess of Sicyon, whose *floruit* is assigned to 450 B.C. She was famous for her *scolia*, or banquet-songs, and the charming metre employed in Frag. III. was named after her.

I

(2)

The answer of Adonis when questioned in the under-world.

Κάλλιστον μὲν ἐγὼ λείπω φάος ἡέλιοιο,
 δεύτερον ἄστρο φαεινὸν σεληναίης τε πρόσωπον
 ἡδὲ καὶ ὠραίους σικύους καὶ μῆλα καὶ ὄγχνας.

The fairest thing that I leave is the light of the sun, and the next the bright stars and face of the moon,—and also ripe cucumbers and apples and pears.

II

(3)

Ἀδμήτου λόγον, ὦ ταίρε, μαθὼν τοὺς ἀγαθοὺς φίλει·
 τῶν δειλῶν δ' ἀπέχου, γνοὺς ὅτι δειλῶν ὀλίγα χάρις.

Friend, having learnt the tale of Admetus, do thou love the good, but keep thyself from the vile, knowing that in them is little grace.

III

(5)

*ὦ διὰ τῶν θυρίδων καλὸν ἐμβλέποισα,
παρθένε τὰν κεφαλάν, τὰ δ' ἔνερθε νύμφα.*

O thou that lookest sweetly through the window, maiden in thy face, and yet withal a wedded bride.

BACCHYLIDES

Bacchylides (*circ.* 500-430 B.C.) was born in the island of Ceos, and was a nephew of Simonides. He lived with him at the court of Hiero, and shared his hostility towards Pindar.

I

(1)

Ὀλβιος, ὥτε θεὸς μοῖράν τε καλῶν ἔπορεν
 σύν τ' ἐπιζάλῳ τύχῃ ἀφνειὸν βιοτὰν διάγειν·
 οὐ γάρ τις ἐπιχθονίων πάντα γ' εὐδαίμων ἔφν.

Happy is he to whomsoever God has given a portion of good things, and to lead a life of plenty with prosperous fortune; for no one of dwellers upon earth is born blessed in all things.

II

(2)

Θνατοῖσι μὴ φῦναι φέριστον,
 μηδ' ἀελίου προσιδεῖν φέγγος·
 ὀλβιος δ' οὐδεὶς βροτῶν πάντα χρόνον.

Not to have been born is best for mortals, and not to look upon the light of the sun; and no one among men is happy always.

III

(3)

Παύροισι δὲ θνατῶν τὸν ἅπαντα χρόνον δαίμων
ἔδωκεν¹

πράσσοντας ἐν καιρῷ πολιοκρόταφον
γῆρας ἱκνεῖσθαι, πρὶν ἐγκύρσαι δύα.

To few mortals has fortune granted that, faring well all their time, they should come to hoary-browed old age without first encountering grief.

IV

(4)

Ὡς δ' ἅπαξ εἰπεῖν, φρένα καὶ πυκινὰν κέρδος ἀνθρώ-
πων βιάται.

And to speak once for all, gain overbears even the wise-hearted of men.

V

(6)

Hiero's victory at Olympia

Ξανθότριχα μὲν Φερένικον

Ἄλφεὸν παρ' εὐρυδίναν πῶλον ἀλλοδρόμον
εἶδε νικάσαντα.

He saw chestnut-maned Pherenicus, steed swift as the storm, conquer by the broad-eddy Alpheus.

¹ Bergk retains the corrupt τῷ δαίμονι δῶκεν.

VI

(7)

Corinth

ὦ Πέλοπος λιπαρᾶς νάσου θεόδματοι πύλαι.

O god-built gates of the bright isle of Pelops.

VII

(9)

Νίκα γλυκύδωρος . . .

ἐν πολυχρύσῳ δ' Ὀλύμπῳ Ζηνὶ παρισταμένα κρίνει
τέλος

ἀθανάτοισί τε καὶ θνατοῖς ἀρετᾶς.

Victory, giver of sweet gifts, standing by the side of Zeus in gold-decked Olympus, awards the issue of well-doing to immortals and to mortals.

VIII

(11)

Αἰαὶ τέκος ἀμέτερον,

μείζον ἢ πενθεῖν ἐφάνη κακόν, ἀφθέγκτοισιν ἴσον.

Alas, my child, an evil has appeared too great for grief, like to those unutterable.

IX

(13)

Τίκτει δέ τε θνατοῖσιν εἶράνα μεγάλη

πλουῦτον καὶ μελιγλώσσων ἀοιδᾶν ἄνθεα,

δαιδαλέων τ' ἐπὶ βωμῶν θεοῖσιν αἰθεσθαι βοῶν

ξανθᾶ φλογὶ μῆρα τανυτρίχων τε μήλων,

γυμνασίῳ τε νέοις αὐλῶν τε καὶ κώμων μέλειν.

Ἐν δὲ σιδαροδέτοις πόρπαξιν αἰθᾶν
 ἀραχνᾶν ἴστοι πέλονται·
 ἐγχεά τε λογχωτὰ ξίφεά τ' ἀμφάκεα δάμναται εὐρώς·
 χαλκεᾶν δ' οὐκ ἔστι σαλπίγγων κτύπος·
 οὐδὲ συλᾶται μελίφρων ὕπνος ἀπὸ βλεφάρων,
 ἀμὸν δὲ θάλλει κέαρ.
 συμποσίων δ' ἐρατῶν βρίθοντ' ἀγνυαί, παιδικοί θ'
 ὕμνοι φλέγονται.

Peace the mighty brings forth wealth for
 mortals and the flowers of honey-voiced lays,
 and makes the thigh-bones of oxen and long-
 haired sheep to be burnt in the ruddy flame
 upon carven altars in honour of the gods, and
 the young men to turn to the sports of the
 training-school, and to flutes and revels. And
 in the breastplates bound with iron are the webs
 of red-brown spiders, and rust overgrows the
 pointed spears and two-edged swords, and there
 is no din of brazen trumpets. Nor is sweet
 sleep, that makes glad our heart, snatched
 from the eyes. And the streets are thronged
 with goodly drinking-companies, and songs to
 boys burst forth.

X

(14)

Directed against an opposite opinion expressed by Pindar.

Ἴτερος ἐξ ἑτέρου σοφὸς τό τε πάλαι τό τε νῦν.
 οὐδὲ γὰρ ῥᾶστον ἀρρήτων ἐπέων πύλας
 ἐξεῖρεῖν.

Now as of old one man becomes wise from

another ; for not very easy is it to find the gates of words heretofore unuttered.

XI

(19)

Εἷς ὅρος, μία δὲ βροτοῖς ἐστὶν εὐτυχίας ὁδός,
 θυμὸν εἴ τις ἔχων ἀπενθῇ διατελεῖν δύναται βίον·
 ὃς δὲ μυρίαν μενοινὰν ἀμφιπολεῖ φρενί,
 τὸ δὲ παρ' ἀμάρ τε καὶ νύκτα μελλόντων χάριν
 ἐὼν ἰάπτεται κέαρ,
 ἀκάρπωτον ἔχει πόνον.

There is one aim, one path of happiness for mortals, if one can bring his life to a close, keeping an ungrieved mind. But he who nurses thousand-fold desire in his soul, and by day and night is vexed at heart for what is to come, has fruitless toil.

XII

(20)

Τί γὰρ ἐλαφρὸν ἔτ' ἔστ' ἀπραχθ' (ᾧδ') ὀδυρόμενον
 δονεῖν
 καρδίαν ;

For what solace comes from thus idly mourning and disquieting the heart ?

XIII

(21)

Πάντεσσι θνατοῖσι δαίμων ἐπέταξε πόνους ἄλλοισιν
 ἄλλους.

Upon all men has fortune laid troubles, some upon this one, others upon that.

XIV

(22)

Λυδία μὲν γὰρ λίθος μανύει χρυσόν,
 ἀνδρῶν δ' ἄρετὰν σοφίαν τε παγκρατῆς ἐλέγχει
 ἀλάθεια.

For the Lydian touch-stone reveals gold, and
 all-powerful truth tests the worth and wisdom
 of men.

XV

(23)

Οὐχ ἔδρας ἔργον οὐδ' ἀμβολᾶς, ἀλλὰ χρυσαιγίδος
 Ἴτωνίας
 χρῆ παρ' εὐδαίδαλον ναὸν ἐλθόντας ἄβρόν τι δεῖξαι.

It is not a time to sit or to delay, but we must
 go to the fair-wrought temple of Itonian Pallas
 of the golden aegis, and show to her some comely
 rite.

XVI

(24)

The Cottabus

Εὖτε τὴν ἀπ' ἀγκύλης ἴησι
 τοῖσδε τοῖς νεανίαις
 λευκὸν ἀντεínaσα πῆχυν.

When from her bent hand she throws the cast
 for these young men, uplifting her white arm.

XVII

(25)

Ἦ καλὸς Θεόκριτος· οὐ μόνος ἀνθρώπων ἐρᾷς.

Said fair Theocritus: 'Thou art not the only one of men who loves.'

XVIII

(27)

Γλυκεῖ' ἀνάγκα

ἔσσυμενᾶν κυλίκων θάλησσι θυμόν,
Κύπρις ὥς· ἐλπίς γὰρ αἰθύσσει φρένας

ἄμμιγνυμένα Διονυσίοισι δώροις,
ἀνδράσι θ' ὑψοτάτῳ πέμπει μερίμνας·
αὐτίχ' ὁ μὲν πόλεων κρήδεμνα λύει,
πᾶσι δ' ἀνθρώποις μοναρχήσειν δοκεῖ·

χρυσῷ δ' ἐλέφαντί τε μαρμαίροισιν οἴκοι,
πυροφόροι δὲ κατ' αἰγλάεντα (καρπόν)
νᾶες ἄγουσιν ἀπ' Αἰγύπτου, μέγιστον
πλοῦτον· ὥς πίνοντος ὀρμαίνει κέαρ.

The sweet tyranny of riotous cups fires the heart even as Aphrodite does. For hope, mingling with the gifts of Dionysus, stirs the soul, and urges the thoughts of a man to their highest. At once he overthrows the battlements of cities, and thinks he will be sole ruler over all men. Houses he has that flash with gold and ivory, and wheat-bearing ships bring down shining grain from Egypt, a wealth immense. In such wise is the heart of one drinking uplifted.

XIX

(28)

Οὐ βοῶν πάρεστι σώματ', οὔτε χρυσός, οὔτε πορ-
 φύρειοι τάπητες, ἀλλὰ θυμὸς εὐμενής
 Μοῦσά τε γλυκεῖα καὶ Βοιωτίοισιν ἐν σκύφοισιν
 οἶνος ἡδύς.

Here are no bodies of oxen, nor gold, nor
 purple coverlets, but a kindly spirit, and the
 sweet muse, and mellow wine in Boeotian cups.

XX

(29)

Cassandra's Prophecy

ᾠ Τρῶες ἀρηϊφιλοι, Ζεὺς ὑψιμέδων, ὃς ἅπαντα δέρ-
 κεται,
 οὐκ αἴτιος θνατοῖς μεγάλων ἀχέων· ἀλλ' ἐν μέσῳ
 κεῖται κιχεῖν
 πᾶσιν ἀνθρώποισι Δίκαν ὀσίαν, ἄγνᾶς
 Εὐνομίας ἀκόλουθον καὶ πινυτᾶς Θέμιδος·
 ὀλβίων παῖδές νιν εὐρόντες σύνοικον.

Trojans, beloved of Ares, it is not Zeus, ruling
 on high, the all-seeing, who is the cause to mortals
 of great sorrows. But it lies within the reach of
 all men to attain to holy Justice, servant of sacred
 Order and wise Law. Blessed are they whose
 children have found her their housemate.

XXI

(30)

Φάσομαι

πιστὸν κῦδος ἔχειν ἀρετάν·

πλοῦτος δὲ καὶ δειλοῖσιν ἀνθρώπων ὁμιλεῖ.

My word shall be that virtue has sure glory,
but wealth consorts also with the base among
men.

XXII

(33)

Hercules at the house of Ceyx

Ἔστα δ' ἐπὶ λάϊνον οὐδόν, τοὶ δὲ θοίνας ἔντυον, ὧδέ
τ' ἔφα·

Αὐτόματοι δ' ἀγαθῶν δαίτας εὐόχθους ἐπέρχονται
δίκαιοι

φῶτες.

And he stood at the stone threshold, and
they were preparing a banquet, and thus he
spake: 'Just men come unbidden to the rich
feasts of the good.'

XXIII

(34)

The Gods

Οἱ μὲν ἀδμᾶτες ἀικελιᾶν εἰσὶ νόσων καὶ ἄνατοι,
οὐδὲν ἀνθρώποις ἴκελοι.

Unvanquished are they by ravaging diseases,
and free from hurt, in no wise like men.

XXIV

(36)

Θνατοῖσι δ' οὐκ αὐθαίρετοι
 οὔτ' ὄλβος οὔτ' ἄκαμπτος Ἄρης οὔτε πάμφθερσις
 στάσις,
 ἀλλ' ἐπιχρίμπτει νέφος ἄλλοτ' ἐπ' ἄλλαν
 γαῖαν ἅ πάνδωρος αἶσα.

Neither prosperity, nor unbending war, nor all-destroying faction are within mortals' choice, but destiny, that bestows all, casts a cloud now upon this land and now upon that.

XXV

(37)

Εἰ δὲ λέγει τις ἄλλως, πλατεῖα κέλευθος.

And if any one says otherwise, the path is broad.

XXVI

(38)

Μελαγκευθές εἶδωλον ἀνδρὸς Ἰθακησίου.

The black-robed shade of him of Ithaca.

XXVII

(39)

Τὰν ἀχείμαντόν τε Μέμφιν καὶ δονακώδεα Νεῖλον.

Memphis unvexed by storms and the reedy Nile.

XXVIII

(40)

Ἑκάτα δαδοφόρε Νυκτὸς μελανοκόλπου θύγατερ.

Hecate, torch-bearing daughter of Night the dark-bosomed.

XXIX

(41)

Ποσειδάιον ὥς Μαντινεῖς τριόδοντα
χαλκοδαίδαλοισιν ἐν ἀσπίσι φορεῦντες.

Like the men of Mantinea who bear Poseidon's trident on their brass-wrought shields.

XXX

(44)

Ὅργαί μὲν ἀνθρώπων διακεκριμέναι μυρίαί.

The natures of men are diverse, myriad-numbered.

XXXI

(47)

The Eagle

Νωμάται δ' ἐν ἀτρυγέτῳ χάει.

And wings its way in the harvestless waste of air.

MELANIPPIDES

This poet, a native of Melos, belongs to the latter portion of the fifth century B.C., and spent a great part of his life at the court of Perdiccas II. of Macedon. He was one of the innovating school of dithyrambists, in particular removing the musical accompaniment from its former fixed laws, and allowing it to move at the composer's will. He had an extremely high reputation in his art.

I

(1)

The Danaides

Οὐ γὰρ ἀνθρώπων φόρευν μορφᾶεν εἶδος,¹
οὐ δίαιταν τὰν γυναικείαν ἔχον,
ἀλλ' ἐν ἀρμάτεσσι διφρούχοις ἐγυμνάζοντ' ἂν εὖ,
δι' ἄλσεα πολλάκι θήραισιν φρένα τερπόμεναι,
ἢθ' ἱερόδακρυν λίβανον εὐώδεις τε φοίνικας κασίαν
τε ματεύσαι,
τέρενα Σύρια σπέρματα.

For they bore not the comely shape of men,
yet had not the way of life of women, but in
seated chariots they would take goodly toil, oft
delighting their heart with hunting through the
woodland, or seeking the frankincense tree that
drops holy tears, and the fragrant palms and
casia, tender Syrian growths.

II

(2)

Ἄ μὲν Ἀθήνα

ὄργαν' ἔρριψέν θ' ἱεράς ἀπὸ χειρός,
εἶπέ τ' Ἑρρετ' αἷσχα, σώματι λύμα,
οὐ με τᾷδ' ἐγὼ κακότατι δίδωμι.

From her sacred hand Athene cast the flute
and said: 'Get thee gone, thou horror, thou out-

¹ Bergk prints the corrupt μορφὰν ἐνεῖδος.

rage to the body, I give not myself to this unsightliness.'

III

(4)

Πάντες δ' ἀπεστύγεον ὕδωρ,
τὸ πρὶν ἐόντες αἰῶνες οἴνου,
τάχα δὴ τάχα τοὶ μὲν ἀπ' ὧν ὄλοντο,
τοὶ δὲ παράπληκτον χέον ὀμφάν.

And all men loathed water, for till then they had not knowledge of wine, and quickly, quickly some perished therefrom, and some gave forth a frenzy-stricken cry.

IV

(6)

Κλυθί μοι, ὦ πάτερ, θαῦμα βροτῶν,
τᾶς αἰζώου μεδέων ψυχᾶς.

Give ear to me, O father, wondrous in the eyes of mortals, lord of everlasting life.

ARIPHRON

The following Paean to Health is attributed to Ariphton of Sicyon, of whom nothing further is known. The fact of its being addressed to an abstract deity shows that it belongs to a late period of lyric poetry.

Ἑγεία, πρεσβίστα μακάρων, μετὰ σεῦ ναίοιμι τὸ
λειπόμενον

βιοτᾶς, σὺ δέ μοι πρόφρων σύνοικος εἶης·

εἰ γάρ τις ἢ πλούτου χάρις ἢ τεκέων,

ἢ τᾶς ἰσοδαίμονος ἀνθρώποις βασιληΐδος ἀρχᾶς, ἢ
πόθων,

οὓς κρυφίοις Ἀφροδίτας ἔρκεσιν θηρεύομεν,

ἢ εἴ τις ἄλλα θεόθεν ἀνθρώποισι τέρψις ἢ πόνων
ἀμπνοὰ πέφανται,

μετὰ σεῖο, μάκαιρ' Ἑγεία,

τέθαλε [πάντα] καὶ λάμπει Χαρίτων ἔαρι,

σέθεν δὲ χωρὶς οὐ τις εὐδαίμων (ἔφν).

Health, most honoured of deities, may I dwell with thee for what remains of life, and mayest thou be my willing housemate! For whatever joy of wealth, or children, or of kingly power that makes men equal with the gods, or of love that we hunt with the hidden snares of Aphrodite, or whatever other delight or rest from toils has appeared to men from on high, has goodly growth and is radiant with the bloom of the graces, when joined with thee, divine Health; but apart from thee no man is happy.

LICYMNIUS

A dithyrambic poet of Chios of uncertain date.

I

(1)

Acheron

Μυρίαῖς παγαῖς δακρύων ἀχέων τε βρύει.

With founts numberless of tears and sorrows
it is full.

II

(3)

Endymion

Ὕπνος δὲ χαίρων ὀμμάτων αὐγαῖς ἀναπεπταμένοις
ὅσοις ἐκοίμιζε κούρον.

And Sleep, taking joy in the brightness of his
gaze, laid the boy to rest with open eyes.

III

(4)

Λιπαρόμματα μᾶτερ, ὑψίστων θρόνων
σεμνῶν Ἀπόλλωνος βασιλεία ποθεινά,
πραῦγέλως Ὑγία.

Bright-eyed mother, fair queen of Apollo's
highest, holy seats, soft-laughing Health.

PHILOXENUS

Philoxenus of Cythera (435-380 B.C.) was a pupil of Melanippides, and introduced still further changes into dithyrambic composition. He lived at Athens, and afterwards under the protection of Dionysius the elder at Syracuse. The following fragments are from his *Cyclops*. The second is the address of the Cyclops to Galatea, the third the exclamation of Ulysses in the Cyclops' cave, and the fourth is addressed by the Cyclops to Ulysses in reference to the slaughter of his sheep. Considerable fragments remain of what was the most popular of his poems, one giving a minute account of a banquet, but it is impossible to regard it as possessing the characteristics of the lyric.

I

(6)

Συμβαλοῦμαί τι μέλος ὑμῖν εἰς ἔρωτα.

A song that tells of love will I impart to you.

II

(8)

ὦ καλλιπρόσωπε
χρυσοβόστρυχε Γαλάτεια
χαριτόφωνε, θάλος ἐρώτων.

O fair-faced Galatea of the golden tresses,
gracious in voice, nursling of the loves.

III

(9)

Οἷός μ' ὁ δαίμων τέρατι συγκαθεῖρξεν.

With what a monster has fate shut me in.

IV

(10)

Ἐθυσας; ἀντιθύσῃ.

Hast sacrificed? Thou shalt in turn be sacrificed.

TIMOTHEUS

Timotheus of Miletus (454-357 B.C.) was one of the chief representatives of the dithyrambic innovators (*cf.* Frag. VII.), and enjoyed enormous popularity, both during his lifetime and long afterwards.

I

(5)

Ἔχευε δ' ἐν μὲν δέπας κίσσινον μελαίνας
 σταγόνος ἀμβρότας ἀφρῶ βρυάζον·
 εἴκοσιν δὲ μέτρ' ἀνέχευεν ἔμισγέ θ'
 αἶμα Βακχίου νεορρύτοις δακρύοισι Νυμφᾶν.

And he poured out one cup of ivy-wood, brimming with the foam of the dark juice divine, and with it twenty measures of water, mingling the blood of Bacchus with the fresh-flowing tears of the Nymphs.

(6)

Quoted by Zeno the Stoic in reference to the death which he inflicted upon himself after receiving an injury from a fall.

Ἐρχομαι· τί μ' αὔεις;

I am coming, why callest thou me?

III

(8)

Κλεινὸν ἐλευθερίας τεύχων μέγαν Ἑλλάδι κόσμον.

Working for Hellas the great glorious honour
of freedom.

IV

(9)

Σέβεσθ' αἰδῶ σύνεργον ἀρετᾶς δοριμάχου.

Have reverence for honour, the helpmate of
valour fighting with the spear.

V

(10)

Ἄρης τύραννος· χρυσὸν Ἑλλὰς δ' οὐ δέδοικεν.

Ares is lord, but gold Hellas does not fear.

VI

(11)

Μακάριος ᾗσθα, Τιμόθεε, κᾶρυξ ὅτ' εἶπεν·

νικᾷ Τιμόθεος Μιλήσιος

τὸν Κάμωνος τὸν ἰωνοκάμπταν.

Happy thou wert, Timotheus, when the herald
said : Timotheus of Miletus vanquishes the son of
Camon, the triller of Ionian flourishes.

VII

(12)

Οὐκ αἰίδω τὰ παλαιά,
 καινὰ γὰρ μάλα κρείσσω·
 νέος ὁ Ζεὺς βασιλεύει,
 τὸ πάλαι δ' ἦν Κρόνος ἄρχων·
 ἀπίτω Μοῦσα παλαιά.

I sing not ancient strains, for the later are far goodlier. Zeus is the new king, but of old Cronos was ruler ; let the Muse of old times depart.

VIII

(13)

Σὺ τ' ὦ τὸν αἰὲ πόλον οὐράνιον
 ἀκτίσι λαμπραῖς Ἀλιε βάλλων,
 πέμψον ἑκαβόλον ἐχθροῖς βέλος
 σᾶς ἀπὸ νευρᾶς, ὦ ἰὲ Παιάν.

And do thou, O Sun, ever smiting with bright beams the vault of heaven, send from thy bow-string a far-cast dart upon our foes, O Paeon !

IX

(14)

Σὺ δὲ τὸν γηγενέταν ἄργυρον αἰνεῖς.

But you praise earth-born silver.

The words were addressed as a reproach to the Macedonian king Archelaus, who retorted with *σὺ δέ γ' αἰτεῖς*, 'and you ask for it.'

X

(15)

Οὐθ' ὁ πτερωτὸς ἰξὸς ὀμμάτων, Ἔρως,
ὁ Κύπριδος κυναγός, ἡ φρενῶν ἄκίς,
ὁ μὴ τίνων θεοῖσιν ὀρκίων δίκας.

Nor Love, the winged lure of the eyes, Aphrodite's huntsman, the barb of the soul, who makes not atonement to the gods for broken oaths.

TELESTES

A native of Selinus in Sicily, who flourished as a dithyrambic poet at Athens about 400 B.C.

I

(1)

Ὅν σοφὸν σοφὰν λαβοῦσαν οὐκ ἐπέλπομαι νόψ
 δρυμοῖς ὀρείοις
 ὀργάνων δίαν Ἀθάναν
 δυσόφθαλμον αἰσχὸς ἐκφοβηθείσαν,
 αὔθις ἐκ χερῶν βαλεῖν,
 νυμφαγενεῖ χοροκτύπῳ φηρὶ Μαρσύα κλέος.
 τί γάρ νιν εὐηράτοιο κάλλεος ὀξὺς ἔρως ἔτειρεν,
 ᾗ παρθενίαν ἄγαμον καὶ ἄπαιδ' ἀπένειμε Κλωθῷ;
 ἀλλὰ μάταν ἀχόρευτος
 ἄδε ματαιολόγων φάμα προσέπταθ' Ἑλλάδα μουσο-
 πόλων,
 σοφᾶς ἐπίφθονον βροτοῖς τέχνας ὄνειδος,
 τὰν . . .¹ Βρομίῳ παρέδωκε σεμνᾶς
 δαίμονος ἀερθὲν πνεῦμα λιγυπτέρυγον σὺν ἀγλαᾶν
 ὠκύτατι χειρῶν.

And this instrument, wisely devised, I deem not in my mind that the wise goddess Athene, for fear of the eye-grieving unsightliness wrought by the flute, having taken it up in the mountain glades, cast again from her hands,—a triumph to the

¹ Bergk here prints the corrupt οὐ μεριθοτάταν.

nymph-born, dance-treading satyr Marsyas. For why did keen desire for lovely fairness consume her to whom Fate assigned unwedded and childless maidenhood? Nay, this doleful story of idly-prating minstrels sped falsely over Hellas, an envious reproach in the ears of mortals of the wise art which the uplifted, shrill-winged breath of the holy goddess, and the swift movement of her goodly hands, gave to the service of Bromius.

II

(2)

"Ἡ Φρύγα καλλιπνῶων αὐλῶν ἱερῶν βασιλῆα,
 Λυδὸν ὃς ἄρμοσε πρῶτος
 Δωρίδος ἀντίπαλον μούσας νόμον αἰόλον ὁμφᾶ,
 πνεύματος εὐπτερον αὔραν ἀμφιπλέκων καλάμοις.

Or the Phrygian lord of holy, sweet-breathing flutes, who first fitted to the voice the changeful Lydian mode, rival of the Dorian strain, entangling in reeds the winged current of the breath.

III

(4)

"Ἄλλος δ' ἄλλαν κλαγγὰν ἱεῖς
 κερατόφωνον ἡρέθιζε μάγαδιν,
 ἐν πενταράβῳ χορδᾶν ἄρθμῳ
 χεῖρα καμψιδίανλον ἀναστρωφῶν τάχος.

And one giving forth one sound, one another, they roused the harp with its echoing board of

horn, swiftly running the hand to and fro along the five-staved sequence of the chords.

IV

(5)

Πρῶτοι παρὰ κρατῆρας Ἑλλάνων ἐν αὐλοῖς
 συνοπαδοὶ Πέλοπος ματρὸς ὀρείας
 Φρύγιον ᾄεσαν νόμον·
 τοὶ δ' ὄξυφώνοις πηκτίδων ψαλμοῖς κρέκον
 Λύδιον ὕμνον.

Over the wine-bowls of the Greeks the companions of Pelops were the first to sing to the sound of flutes the Phrygian harmony of the mountain mother, and some with the sharp twang of harp-strings beat out the Lydian strain.

LYCOPHRONIDES

A dithyrambic poet of uncertain date.

I

(1)

Οὔτε παιδὸς ἄρρενος οὔτε παρθένων
τῶν χρυσοφόρων οὔτε γυναικῶν βαθυκόλπων
καλὸν τὸ πρόσωπον, ἂν μὴ κόσμιον πεφύκη.
ἥ γὰρ αἰδὼς ἄνθος ἐπισπείρει.

No face of youth, or gold-decked maidens, or
deep-girdled women is fair, if it be not seemly;
for modesty sheddeth grace.

II

(2)

Τόδ' ἀνατίθημί σοι ῥόδον
καλὸν ἀνάθημα καὶ πέδιλα καὶ κυνέαν
καὶ τὰν θηροφόνον λογχίδ', ἐπεὶ μοι νόος ἄλλα
κέχυται
ἐπὶ τὰν Χάρισιν φίλαν παῖδα καὶ καλάν.

This rose I offer up to thee, a goodly offering,
and my sandals and cap and beast-slaying spear,
since my mind has set elsewhither towards a
maiden loved of the Graces, and beauteous.

CASTORIO

A native of Soli in Cilicia, who lived during the end of the fourth and beginning of the third century B.C.

I

(2)

Σὲ τὸν βολαῖς νιφοκτύποις δυσχείμερον
ναῖονθ' ἔδραν, θηρονόμε Πάν, χθόν' Ἀρκάδων,
κλήσω γραφῇ τῇδ' ἐν σοφῇ πάγκλειτ' ἔπη
συνθείς, ἄναξ, δύσγνωστα μὴ σοφῶ κλύειν,
μωσοπόλε θήρ, κηρόχυτον ὃς μέλιγμ' ἔεις.

Thee, beast-tending Pan, dwelling in the land of the Arcadians, in haunts wintry with loud snow-blasts, thee I will celebrate, fitting together, O king, in this wise lay words right glorious, hard for the unwise to hear with understanding, O minstrel satyr, that breathest a soft strain through the wax-moulded pipe.

SCOLIA OR BANQUET-SONGS

It is uncertain in what sense the word σκολιόν, 'crooked,' was applied to a banquet-song. The usual explanation is that it refers to the irregular order in which the song was taken up by the guests.

SCOLIA

I

(1)

Οὐδὲν ἦν ἄρα τ᾽ ἄλλα πλὴν ὁ χρυσός.

So, then, all things are naught, except gold.

II

(2)

Παλλὰς Τριτογένει', ἄνασσ' Ἀθηνᾶ,
 ὄρθου τήνδε πόλιν τε καὶ πολίτας
 ἄτερ ἀλγέων καὶ στάσεων
 καὶ θανάτων ἀώρων σύ τε καὶ πατήρ.

Triton-born Pallas, queen Athene, maintain this city and its citizens without griefs and factions and untimely deaths, thou and thy sire.

III

(3)

Πλούτου μητέρ', Ὀλυμπίαν αἶδω
 Δήμητρα στεφανηφόροις ἐν ὥραις,
 σέ τε παῖ Διὸς Φερσεφόνη·
 χαίρετον, εὖ δὲ πάνδ' ἀμφέπετον πόλιν.

I sing in the garland-wearing hour of Olympian Demeter, mother of wealth, and of thee, Persephone, daughter of Zeus. Hail to ye, and do ye guard well this city.

IV

(4)

Ἐν Δήλῳ ποτ' ἔτικτε τέκνα Λατώ,
 Φοῖβον χρυσοκόμαν, ἄνακτ' Ἀπόλλω,
 ἔλαφηβόλον τ' ἀγροτέραν
 Ἄρτεμιν, ἃ γυναικῶν μέγ' ἔχει κράτος.

In Delos once upon a time Leto bare children, golden-haired Phoebus, king Apollo, and huntress Artemis, slayer of stags, who has great dominion over women.

V

(5)

ὦ Πάν, Ἀρκαδίας μεδέων κλεεννάς,
 ὀρχηστά, Βρομίαις ὀπαδὲ Νύμφαις,
 γελάσεις, ὦ Πάν, ἐπ' ἐμαῖς
 εὐφροσύναισι, ταῖσδ' αἰοδαῖς κεχαρημένος.

Pan, lord of famed Arcady, Pan the dancer, companion of the nymphs of Bacchus, mayest thou smile upon my mirth, taking joy in these strains.

VI

(7)

Εἴθ' ἐξῆν ὅποῖός τις ἦν ἕκαστος
 τὸ στῆθος διελόντ', ἔπειτα τὸν νοῦν
 ἐσιδόντα, κλείσαντα πάλιν,
 ἄνδρα φίλον νομίζειν ἀδόλῳ φρενί.

Would that it were possible, having opened the breast, to then behold the soul, so as to

learn of what nature a man was, and having closed it again to know him for a friend with guileless heart.

VII

(8)

Ἑγχαίνειν μὲν ἄριστον ἀνδρὶ θνατῷ,
 δεύτερον δὲ φῦαν καλὸν γενέσθαι,
 τὸ τρίτον δὲ πλουτεῖν ἀδόλως,
 καὶ τὸ τέταρτον ἡβᾶν μετὰ τῶν φίλων.

The best thing for a mortal is to have health, and the next to have been born fair of form, and the third to be rich without guile, and the fourth to take joy with one's friends.

VIII

(9-12)

Ἐν μύρτου κλαδὶ τὸ ξίφος φορήσω,
 ὥσπερ Ἀρμόδιος καὶ Ἀριστογείτων,
 ὅτε τὸν τύραννον κτανέτην
 ἰσονόμους τ' Ἀθήνας ἐποίησάτην.

Φίλταθ' Ἀρμόδι', οὐ τί που τέθνηκας,
 νήσοις δ' ἐν μακάρων σέ φασιν εἶναι,
 ἵνα περ ποδώκης Ἀχιλεὺς,
 Τυδεΐδην τέ φασιν ἐσθλὸν Διομήδεα.

Ἐν μύρτου κλαδὶ τὸ ξίφος φορήσω,
 ὥσπερ Ἀρμόδιος καὶ Ἀριστογείτων,
 ὅτ' Ἀθηναίης ἐν θυσίαις
 ἄνδρα τύραννον Ἰππαρχον ἐκαινέτην.

Αἰεὶ σφῶν κλέος ἔσσεται κατ' αἶαν,
 φίλταθ' Ἀρμόδιος καὶ Ἀριστογείτων,
 ὅτι τὸν τύραννον κτάνετον,¹
 ἰσονόμους τ' Ἀθήνας ἐποιήσατον.

In a bough of myrtle will I bear my sword,
 even as Harmodius and Aristogeiton when they
 slew the tyrant, and made Athens to have equal
 laws.

Dearest Harmodius, surely thou art not dead,
 but men say that thou art in the islands of the
 blest, where swift-footed Achilles is, and where,
 they say, is glorious Diomed, the son of Tydeus.

In a bough of myrtle will I bear my sword,
 even as Harmodius and Aristogeiton when they
 slew the tyrant Hipparchus at Athene's festival.

For ever shall your fame, dearest Harmodius
 and Aristogeiton, endure in the land, because ye
 slew the tyrant, and made Athens to have equal
 laws.

IX

(14)

The reference is to the defeat of the Athenian exiles by
 Hippias.

Αἰαὶ Λειψύδριον προδωσέταιρον,
 οἴους ἄνδρας ἀπώλεσας, μάχεσθαι
 ἀγαθούς τε χάμ' εὐπατρίδας,
 οἳ τότε' ἔδειξαν οἶων πατέρων ἔσαν.

Alas, Leipsydrium, betrayer of comrades, what
 men didst thou destroy, good at the fight and

¹ Bergk κτανέτην, and in the next line ἐποιησάτην.

withal of noble race, who then did show from
what sires they were sprung.

X

(15)

Ἐκ γῆς χρὴ κατιδεῖν πλόον,
εἴ τις δύναιτο καὶ παλάμην ἔχοι·
ἐπεὶ δέ κ' ἐν πόντῳ γένηται,
τῷ παρέοντι τρέχειν ἀνάγκη.

A man should consider a voyage from the land,
to see if he would be able and would have the
skill; but when he has come upon the deep, he
must needs run with the wind there is.

XI

(16)

Ὁ καρκίνος ᾧδ' ἔφα
χαλᾷ τὸν ὄφιν λαβών·
εὐθὺν χρὴ τὸν ἑταῖρον ἔμμεν
καὶ μὴ σκολιὰ φρονεῖν.

The crab spake these words, seizing the snake
with his claw: 'A comrade should be straight and
not think crookedly.'

XII

(19)

Εἶθε λύρα καλὴ γενοίμην ἐλεφαντίνη,
καί με καλοὶ παῖδες φέροιεν Διονύσιον εἰς χορόν.

Would that I might be a fair lyre of ivory, and
that fair boys might carry me to the dance of
Dionysus.

XIII

(20)

Εἴθ' ἄπυρον καλὸν γενοίμην μέγα χρυσίον,
καί με καλὴ γυνὴ φοροίη καθαρὸν θεμένη νόον.

Would that I might be a golden jewel, fair
and great, needing not to be refined by fire, and
that a fair woman might bear me, having made
pure her heart.

XIV

(22)

Σύν μοι πῖνε, συνήβα, συνέρα, στεφανηφόρει,
σύν μοι μαινομένῳ μαίνεο, σὺν σώφρονι σωφρόνει.

Drink with me, take joy with me, love with
me, wear garlands with me, be mad with me in
my madness, and sober in my soberness.

XV

(23)

Ὑπὸ παντὶ λίθῳ σκορπίος, ὃ 'ταῖρ', ὑποδύεται·
φράζεσθαι, μή σε βάλη· τῷ δ' ἀφανεῖ πᾶς ἔπεται δόλος.

Under every stone, O friend, there lurks a
scorpion; beware lest it sting thee: all guile
doth attend the hidden.

XVI

(28)

The song of Hybrias, a Cretan noble.

Ἔστι μοι πλοῦτος μέγας δόρυ καὶ ξίφος
καὶ τὸ καλὸν λαισήϊον, πρόβλημα χρωτός·

τούτῳ γὰρ ἄρῳ, τούτῳ θερίζω,
 τούτῳ πατέω τὸν ἄδυν οἶνον ἀπ' ἀμπέλω·
 τούτῳ δεσπότας μονοίας κέκλημαι.

Τοὶ δὲ μὴ τολμῶντ' ἔχειν δόρυ καὶ ξίφος
 καὶ τὸ καλὸν λαισθήϊον, πρόβλημα χρωτός·
 πάντες γόνυ πεπτηῶτες (ἀμφὶ)
 ἐμόν . . . (προσ)κυνεῦντί (με) δεσπόταν
 καὶ μέγαν βασιλῆα φωνέοντες.

In my spear and sword I have plenteous
 wealth, and in the goodly shield that screens
 the body, for with these I plough, I reap, I tread
 the sweet wine from the grape, through these I
 am named the lord of serfs.

But those who fear to bear spear and sword,
 and the goodly shield that screens the body, all
 they, crouching round my knee, do homage to
 me as lord, calling me great king.

XVII

(30)

Οὐ χρὴ πολλ' ἔχειν θνητὸν ἄνθρωπον, ἀλλ' ἐρᾶν,
 καὶ κατεσθίειν· σὺ δὲ κάρτα φείδῃ.

It needs not for a mortal to have many
 possessions, but that he should love and feast;
 but in thee there is great abstinence.

CARMINA POPULARIA

The following specimens of popular poetry deal mainly with religious ritual, and children's games and songs. The concluding passage, however, has reference to a definite historical occasion, and is not very appropriately classed by Bergk under this head.

I

(1)

To Demeter

Πλείστον οὔλον ἔει, ἴουλον ἔει.

Many a sheaf, many a sheaf do thou send forth.

II

(2)

ὦ Λίνε (πάσι) θεοῖσιν
 τετιμένε, σοὶ γὰρ ἔδωκαν
 πρώτῳ μέλος ἀνθρώποισιν
 φωναῖς λιγυραῖς ἀεῖσαι·
 Φοῖβος δὲ κότῳ σ' ἀναιρεῖ,
 Μοῦσαι δέ σε θρηνεῖουσιν.

O Linus, honoured by all the gods, for to thee they granted that thou shouldst first give forth song to mortals in clear notes:—but Phoebus from envy killed thee, and the Muses mourn for thee.

III

(4)

Ἀνάβαλ' ἄνω τὸ γῆρας,
 ὦ καλὰ Ἀφροδίτα.

Keep old age far off, O beauteous Aphrodite.

IV

(6)

Ἐλθεῖν, ἦρω Διόνυσε,
 Ἀλείων ἐς ναόν
 ἄγνόν σὺν Χαρίτεσσιν,
 ἐς ναόν
 τῷ βοέῳ ποδὶ θύων.
 ἄξιε ταῦρε,
 ἄξιε ταῦρε.

Come, hero Dionysus, with the Graces to the
 holy temple of the Eleans, speeding with ox's
 foot to the temple, O glorious, glorious bull !

V

(8)

Σοί, Βάκχε, τάνδε μοῦσαν ἀγλαΐζομεν
 ἀπλοῦν ῥυθμὸν χέοντες αἰόλῳ μέλει,
 καίναν, ἀπαρθένευτον, οὔτι ταῖς πάρος
 κεχρημέναν ᾠδαῖσιν, ἀλλ' ἀκήρατον
 κατάρχομεν τὸν ὕμνον.

Thee, Bacchus, we honour with this strain,
 pouring forth one measure in varying melody, a
 strain that is new, unmeet for maidens, taking
 nought from older lays, but unstaled by use is
 the chant that we begin.

VI

(11)

Τίς τῇδε; πολλοὶ καγαθοί.
Ἐκκέχυνται· κάλει θεόν.

Who is here? Many men and good.
Libation has been made; call thou upon the
god.

VII

(12)

Ἥλιος Ἀπόλλων, ὁ δέ γ' Ἀπόλλων ἥλιος.

The sun is Apollo, and Apollo is the sun.

VIII

(14)

Ἀρχει μὲν ἀγῶν τῶν καλλίστων
ἄθλων ταμίας, καιρὸς δὲ καλεῖ
μηκέτι μέλλειν.

The contest begins, making award of prizes
most glorious, and the hour calls to no longer
delay.

IX

(15)

Βαλβίδι ποδῶν
θέντες πόδα πὰρ πόδα (θεῖτε).

Place foot by foot at the starting-line of the
feet, and run!

X

(16)

Δήγει μὲν ἀγῶν τῶν καλλίστων
 ἄθλων ταμίας, καιρὸς δὲ καλεῖ
 μηκέτι μέλλειν.

The contest ends, making award of prizes
 most glorious, and the hour calls to no longer
 delay.

XI

(18)

Sung by the Spartan choruses of old men, men, and boys.

‘Αμὲς πόκ’ ἦμες ἄλκιμοι νεανίαι.
 ‘Αμὲς δέ γ’ εἰμές· αἱ δὲ λῆς, αὐγάσδεο.
 ‘Αμὲς δέ γ’ ἐσσόμεσθα πολλῶ κάρρονες.

We were once valiant young men.
 And we are so, and, if you will, look upon us.
 And we shall be far better.

XII

(19)

Ποῦ μοι τὰ ρόδα, ποῦ μοι τὰ ἴα, ποῦ μοι τὰ καλὰ
 σέλινα;

Ταδὶ τὰ ρόδα, ταδὶ τὰ ἴα, ταδὶ τὰ καλὰ σέλινα.

Where are my roses, where are my violets,
 where is my pretty parsley?

Here are the roses, here are the violets, here
 is the pretty parsley.

XIII

(20)

Blind Man's Buff

Χαλκὴν μυῖαν θηράσω.
Θηράσεις, ἀλλ' οὐ λήψει.

I will hunt a brazen fly.
You will hunt, but you will not catch.

XIV

(21)

Χέλει χελώνη, τί ποῖεις ἐν τῷ μέσῳ ;
Μαρύομ' ἔρια καὶ κρόκαν Μιλησίαν.
Ὅ δ' ἔκγονός σου τί ποῖων ἀπώλετο ;
Λευκᾶν ἀφ' ἵππων εἰς θάλασσαν ἄλατο.

Tortoise, tortoise, what are you doing in the
midst ?

I am weaving wool and Milesian thread.
And how came your son to perish ?
He leapt from white horses into the sea.

XV

(22 A)

Ἐξεχ', ὦ φίλ' Ἥλιε.

Shine out, dear sun.

XVI

(26)

Στρίγγ' ἀποπομπεῖν
 νυκτιβόαν (γάς),
 στρίγγ' ἀπὸ λαῶν,
 ὄρνιν ἀνώνυμον (ἐχθρῶν)
 ὠκυπόρους ἐπὶ νῆας.

Send the night-crying owl, bird of evil name,
 away from the land and peoples, to the swift-
 voyaging ships of our foes.

XVII

(27)

ὦ τί πάσχεις; μὴ προδοῶς ἄμμ', ἱκετεύω·
 πρὶν καὶ μολὲν κείνον, ἀνίστω·
 μὴ κακὸν σὲ μέγα ποιήσῃς κῆμὲ τὰν δειλάκραν·
 ἄμέρα καὶ δῆ· τὸ φῶς ζᾷ τῆς θυρίδος οὐκ ὀρῆς;

Ah, what has come to thee? Betray me not,
 I entreat thee. Before that he comes, arise, and
 bring not great evil upon thyself and me the un-
 happy. Already it is day; seest thou not the
 light through the window?

XVIII

(41)

Song of the Rhodian Children

Ἦλθ', ἦλθε χεδιδών,
 καλὰς ὥρας ἄγουσα,
 καλοὺς ἐνιαυτοὺς,

ἐπὶ γαστέρα λευκά,
 ἐπὶ νῶτα μέλαινα.
 παλάθαν σὺ προκύκλει
 ἐκ πίονος οἴκου,
 οἴνου τε δέπαστρον,
 τυρῶν τε κάνυστρον·
 καὶ πύρνα χελιδῶν
 καὶ λεκιθίταν
 οὐκ ἀπωθεῖται. πότερ' ἀπίωμες, ἢ λαβώμεθα;
 εἰ μὲν τι δώσεις· εἰ δὲ μή, οὐκ ἔασομεν,
 ἢ τὰν θύραν φέρωμες ἢ τοῦπέρθυρον,
 ἢ τὰν γυναῖκα τὰν ἔσω καθημέναν·
 μικρὰ μὲν ἔστι, ῥαδίως μιν οἶσομεν.
 ἂν δὲ φέρῃς τι,
 μέγα δὴ τι φέροιο.
 ἄνοιγ', ἄνοιγε τὰν θύραν χελιδόνι·
 οὐ γὰρ γέροντές ἐσμεν, ἀλλὰ παιδιά.

The swallow, the swallow has come, bringing
 fair hours and fair seasons, white upon its belly,
 black upon its back. Roll forth a cake from the
 rich house, and a flagon of wine, and a basket of
 cheese; wheaten bread, too, and bread of pulse
 the swallow refuses not. Are we to depart or to
 receive? If you give us something, rest you so;
 but if you say us nay, we will not suffer it. Let
 us bear away the door or the lintel, or the wife
 sitting within; she is little, we will bear her away
 easily. But if you bring us something, may your
 own gain be great. Open, open the door to the
 swallow, for we are not old men, but children.

XIX

(43)

Ἄλει μύλα ἄλει·
καὶ γὰρ Πιττακὸς ἄλει,
μεγάλας Μιτυλάνας βασιλεύων.

Grind, mill, grind, for Pittacus also ground,
ruling over great Mitylene.

XX

(44)

ὦ παῖδες, ὅσοι Χαρίτων τε καὶ πατέρων λάχετ'
ἔσθλῶν,
μὴ φθονεῖθ' ὥρας ἀγαθοῖσιν ὁμιλίαν·
σὺν γὰρ ἀνδρεία καὶ ὁ λυσιμελὴς ἔρως ἐπὶ Χαλκιδέων
θάλλει πόλεσιν.

O all ye youths that have won the favour of
the Graces and noble ancestry, grudge not com-
munion with your fairness to the honourable ; for
love, that makes loose the limbs, blooms side by
side with valour in the cities of the Chalcidians.

XXI

(46)

Hymn addressed by the Athenians to Demetrius Polior-
cetes, 302 B.C.

ὦς¹ οἱ μέγιστοι τῶν θεῶν καὶ φίλτατοι
τῇ πόλει πάρειςιν·
ἐνταῦθα (γὰρ Δήμητρα καὶ) Δημήτριον
ἅμα παρῆγ' ὁ καιρός.

¹ Bergk, ὦς.

χῆ' μὲν τὰ σεμνὰ τῆς Κόρης μυστήρια
 ἔρχεθ', ἵνα ποιήσῃ,
 ὃ δ' ἱλαρός, ὥσπερ τὸν θεὸν δεῖ, καὶ καλός
 καὶ γελῶν πάρεστιν.
 σεμνόν τι φαίνειθ', οἱ φίλοι πάντες κύκλῳ,
 ἐν μέσοισι δ' αὐτός·
 ὅμοιον, ὥσπερ οἱ φίλοι μὲν ἀστέρες,
 ἥλιος δ' ἐκείνος.
 ὦ τοῦ κρατίστου παῖ Ποσειδῶνος θεοῦ
 χαῖρε καὶ φροδίτης·
 ἄλλοι μὲν ἢ μακρὰν γὰρ ἀπέχουσιν θεοί,
 ἢ οὐκ ἔχουσιν ὦτα,
 ἢ οὐκ εἰσίν, ἢ οὐ προσέχουσιν ἡμῖν οὐδὲ ἔν,
 σὲ δὲ παρόνθ' ὁρῶμεν,
 οὐ ξύλινον, οὐδὲ λίθινον, ἀλλ' ἀληθινόν·
 εὐχόμεσθα δὴ σοι.
 πρῶτον μὲν εἰρήνην ποίησον, φίλτατε·
 κύριος γὰρ εἶ σύ.
 τὴν δ' οὐχὶ Θηβῶν, ἀλλ' ὅλης τῆς Ἑλλάδος
 Σφίγγα περικρατοῦσαν,
 Αἰτωλὸς ὅστις ἐπὶ πέτρας καθήμενος,
 ὥσπερ ἡ παλαιά,
 τὰ σώμαθ' ἡμῶν πάντ' ἀναρπάσας φέρει,
 κοῦκ ἔχω μάχεσθαι·
 Αἰτωλικὸν γὰρ ἀρπάσαι τὰ τῶν πέλας,
 νῦν δὲ καὶ τὰ πόρρω·
 μάλιστα μὲν δὴ κόλασον αὐτός· εἰ δὲ μή,
 Οἰδίπουν τιν' εὐρέ,
 τὴν Σφίγγα ταύτην ὅστις ἢ κατακρημνιεῖ,
 ἢ σπύλον ποιήσει.

How are the greatest and best loved of deities present at our city ! for here has occasion brought at the same time Demeter and Demetrius. And she comes that she may celebrate the Daughter's solemn mysteries, but he is here joyous, as becomes a god, and comely, and laughing. 'Tis a stately show, all his friends around him, and he himself in their midst, like as though his friends were the stars, and he the sun. Child of the most mighty god Poseidon and of Aphrodite, hail to thee ! for other gods are either far distant, or have not ears, or are not, or pay no manner of heed to us, but thee we see present, not graven in wood or stone, but real. We make our prayers to thee. First, O best beloved, make there to be peace, for thou art able. And the Sphinx that holds dominion not over Thebes alone, but over all Hellas, the Aetolian who seated, like the Sphinx of old, upon a rock, seizes and bears us all away, nor have I the strength to do battle,—for it is the way of the Aetolians to plunder that which is near, and now also that which is afar—do thou, best of all, bring punishment upon it thyself, or, if not that, find some Oedipus who shall either hurl this Sphinx headlong, or turn it to stone.

FRAGMENTA ADESPOTA

Under this head are included fragments of unknown authorship.

I

(20 A)

Πολλὰ δ' ἐν μεταιχμίῳ
Νότος κυλίνδει κύματ' εὐρείης ἁλός.

And the south wind rolls many waves of the broad sea between.

II

(20 B)

Οὐκ ἀξιῶ μικκῶν σε· μεγάλα δ' οὐκ ἔχω.

I deem thee not worthy of little things, and great ones I have not.

III

(23)

Δῆμος ἄστατον κακόν
καὶ θαλάσση πάνθ' ὁμοῖον ὑπ' ἀνέμον ῥιπίζεται,
καὶ γαληνὸς ἦν τύχη, πρὸς πνεῦμα βραχὺ κορύσσεται,
κῆν τις αἰτία γένηται, τὸν πολίτην κατέπιεν.

The multitude is a fickle pest, and is ruffled by the wind just like the sea, and if it chance to be calm, it becomes crested at a light breeze, and if any offence come, it devours the offender.

IV

(53)

Ἐγὼ φαμι ἰοπλοκάμων Μοισᾶν εὖ λαχεῖν.

I say that I have won grace of the violet-haired
Muses.

V

(62)

Ἐκ Σάπφως τόδ' ἀμελγόμενος μέλι τοι φέρω.

From Sappho I press and bring to thee this
honey.

VI

(81)

Μέλεα μελιπτέρωτα Μῶσαν.

The honey-winged songs of the Muses.

VII

(86 A)

(Μηδὲ) πᾶν ὅττι κ' ἐπ' ἀκαιρίμαν
γλῶσσαν ἔπος ἔλθῃ κελαδεῖν.

Nor speak aloud every word that may come to
the untimely tongue.

VIII

(86 B)

Οὐ γὰρ ἐν μέσοισι κεῖται δῶρα δυσμάχητα Μοισᾶν
τῶπιτυχόντι φέρειν.

For the gifts of the Muses, hard to contend for, lie
not in the midst for the chance-comer to bear away.

IX

(87)

Ναὶ τὰν Ὀλυμπον καταδερχομένην σκαπτοῦχον
 Ἥραν,
 ἔστι μοι πιστὸν ταμειῖον ἐπὶ γλώσσας.

By sceptre-bearing Hera, that looks down upon
 Olympus, I have a trusty ward-chamber upon my
 tongue.

X

(89)

ὦ γλυκεῖ' εἰράνα,
 πλουτοδότειρα βροτοῖς.

O sweet peace, giver of wealth to mortals.

XI

(91)

Ὅτε Τυνδαριδᾶν ἀδελφῶν ἄλιον ναύταν πόθος
 βάλλει.

When desire for the twin sons of Tyndareus
 comes upon the sailor on the deep.

XII

(92)

Hades

Νυκτὸς αἰδνᾶς ἀεργηλοῖό θ' ὕπνου κοίρανον.

Lord of hidden night and untoiling sleep.

XIII

(93)

Εὐρύοπα κέλαδον ἀκροσόφων ἀγνύμενον διὰ στομάτων.

A far-sounding cry breaking through lips high-skilled.

XIV

(94)

Οὐ ψάμμος ἢ κόνις ἢ πτερὰ ποικιλοθρόων οἰωνῶν
τόσσον ἄν χεύαιτ' ἀριθμόν.

Not sand or dust or the feathers of diverse-crying birds would yield such numbers.

XV

(96)

Ἐπειτα κείσεται βαθυδένδρῳ
ἐν χθονὶ συμποσίῳν τε καὶ λυρᾶν ἄμοιρος
ἰαχᾶς τε παντερπέος αὐλῶν.

Then shall he lie in the deep-wooded earth,
without share in carousals and the lyre and the
all-gladdening sound of flutes.

XVI

(97)

Ὡς ἄρ' εἰπόντα μιν ἀμβρόσιον
τηλαυγὲς ἐλασίππου πρόσσωπον
ἀπέλιπεν ἡμέρας.

When he had thus spoken, the divine, far-

shining face of steed-drawn day passed from him.

XVII

(98)

Οὐκ αἰεὶ θαλέθοντι βίῳ
βλάσταις τε τέκνων βριθομένα γλυκερόν
φάος ὀρώσα.

Beholding the sweet light not with her life
ever prosperous, nor richly laden with the fruit
of offspring.

XVIII

(99)

Ἄλλον τρόπον ἄλλον ἐγείρει
φροντὶς ἀνθρώπων.

One man in one way, one in another care doth
harass.

XIX

(101)

Hecuba

. . . χαροπὰν κύνα· χάλκεον δέ οἱ
γναθμῶν ἐκ πολιᾶν φθεγγομένης ὑπάκουε μὲν Ἴδα
Τένεδός τε περιρρύτα
Θρηῖκιοί τε (πάγοι) φιλάνεμοί τε πέτραι.

(The Furies made her) a dog with flaming eyes,
and Ida and sea-girt Tenedos, and the hills and

wind-loving rocks of Thrace hearkened to her uttering a brazen cry from hoary jaws.

XX

(104 A)

Ποικίλλεται μὲν γαῖα πολυστέφανος.

Variously adorned is the earth, many-garlanded.

XXI

(104 B)

Οὐ μήποτε τὰν ἀρετὰν ἀλλάξομαι ἀντ' ἀδίκου κέρδους.

Never will I barter virtue for unjust gain.

XXII

(111)

Κέχυται πόλις ὑψίπυλος κατὰ γᾶν.

The high-gated city has been laid low upon the ground.

XXIII

(121)

Γαλλαὶ μητρὸς ὀρείης φιλόθυρσοι δρομάδες,
αἷς ἔντεα παταγείται καὶ χάλκεα κρόταλα.

The thyrsus-loving, wildly speeding Galli, priests emasculate of the mountain goddess, by whom arms and brazen rattles are clashed.

XXIV

(138)

Οὐ χρυσὸς ἀγλαὸς σπανιώτατος ἐν θνατῶν δυσελ-
 πίστῳ βίῳ, οὐδ' ἀδάμας,
 οὐδ' ἀργύρου κλῖναι πρὸς ἄνθρωπον δοκιμαζόμεν'
 ἀστράπτει πρὸς ὄψεις,
 οὐδὲ γαίης εὐρυπέδου γόνιμοι βρίθοντες αὐτάρκεις
 γύαι,
 ὡς ἀγαθῶν ἀνδρῶν ὁμοφράδμων νόησις.

Bright gold is not the thing that is rarest in the sad-hoped life of mortals, nor do steel, nor couches of silver, when tried in comparison with man, nor the heavy-laden fields, fruitful of themselves, of the spacious earth, so shine to the eye as the one-minded spirit of good men.

XXV

(139)

Τύχα, μερόπων

ἀρχά τε καὶ τέρμα· τὸ καὶ σοφίας θακεῖς ἔδρας,
 καὶ τιμὰν βροτέοις ἐπέθηκας ἔργοις·
 καὶ τὸ καλὸν πλεον ἢ κακὸν ἐκ σέθεν, ἃ τε χάρις
 λάμπει περὶ σὰν πτέρυγα χρυσέαν·
 καὶ τὸ τεῶν πλάστιγγι δοθὲν μακαριστότατον τελέθει·
 τὸ δ' ἀμαχανίας πόρον εἶδες ἐν ἄλγεσιν,
 καὶ λαμπρὸν φάος ἄγαγες ἐν σκότῳ, προφερεστάτα
 θεῶν.

Fortune, that art to mortals both beginning and end, thou dost hold the seats of wisdom,

and dost crown the doings of men with glory.
 And the good from thee is more than the ill,
 and grace shines about thy golden wing, and
 that which has been given by thy scales comes
 to most esteem for happiness. Thou discernest
 a way out of helpless straits in grief, and bringest
 a bright light in darkness, O best of deities.

XXVI

(140)

Κλωθὼ Λάχεσις τ' εὐώλενοι
 κοῦραι Νυκτός,
 εὐχομένων ἐπακούσατ', οὐράνιαι χθόνιαί τε
 δαίμονες ὧ πανδείμαντοι·
 πέμπετε δ' ἄμμιν ῥοδόκολπον
 Εὐνομίαν λιπαροθρόνους τ' ἀδελφάς, Δίκαν
 καὶ στεφανηφόρον Εἰράναν·
 πόλιν τε τάνδε βαρυφρόνων
 λελάθοιτε συντυχιᾶν.

Clotho and Lachesis, fair-armed daughters of
 Night, hearken to our prayer, dread goddesses
 of heaven and the under-world; and send to
 us rosy-bosomed Order, and her bright-throned
 sisters, Justice and garland-wearing Peace, and
 may ye make this city to forget its sorrowful
 fortunes.

XXVII

(141)

Μισέω μνάμονα συμπόταν.

I hate a boon-companion who remembers.

XXVIII

(143)

Fate

Χῶπερ μόνον ὀφρύσι νεύσῃ,
καρτερὰ τούτῳ κέκλωστ' ἀνάγκα.

And whatsoever it but confirms with its nod,
by that mighty necessity is woven.

XXIX

(Bergk, p. 739.)

Ποῦ γὰρ τὰ σεμνὰ (κεῖνα) ; ποῦ δὲ Λυδίας
μέγας δυνάστης Κροῖσος ἢ Ξέρξης βαρύν
ζεύξας θαλάσσης ἀνχέν' Ἑλλησποντίας ;
ἅπαντες αἶδαν ἦλθον καὶ λάθας δόμους.

For where are those glories? And where is
Croesus, the great lord of Lydia, or Xerxes that
yoked the stubborn neck of the Hellespont?
All are gone to Hades, and to the abodes of
forgetfulness.

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